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THE ETUDE

PRESSER'S MUSICAL MAGAZINE



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CANT YEAH HEAR Mc CALLIN
CAROLINE

DEAR LITTLE BOY OF MINE

The Boys Are Back From Front

EVENING BRINGS REST AND YOU

IN THE GARDEN OF MY HEART

THE MAGIC OF YOUR EYES

IT HAS FOR ME
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Waltz Song over Groom Night

MY ROSARY FOR YOU

Chant Art My God
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WALTZ SONG

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Sacred Song

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VALUES
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Song

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Song

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Sacred Song

WHO KNOWS?
Song

SORTER MISS YOU
Song

ASLEEP IN THE DEEP
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SPRING'S LOVABLE LADY
Song

Oh Lord Remember Me
Song

BAMBOO BABY
Song

THE HEART CALL
Song

THE LAMPLIT HOUR
Song

MY DEAR
Song

GOD MADE YOU MINE
TODA-DO-RA-DO-RAH

HAT'S AN IRISH LULLABY

GRATEFUL, O Lord, I am I
For the wonders of Thy smiling sky,
For golden sunshine, for the silver rain,
The earth just rises with gladness,
Skies are blue again.

Grateful, oh Lord, grateful for Thy care,
Known are Thy love, unfolds me everywhere,
Oh, give me Thy strength to live each day,
Glad for all Thy blessings!

Grateful, O Lord, I pray!
Glad for new strength to live each coming day,
For Thy love that ever surrounds me,
With a tender care.

Grateful, O Lord, I am I,
With a shout of glee, tell me thy day is done;
For angel eyes that look from stars on high,
Grateful, O Lord, am I, grateful am I.

W.M. H. Gardner

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Practical Hints on Material That
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Miss Shepherd, who is a famous concert soprano, stood beside the New Edison and started to sing:

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THE ETUDE

OCTOBER, 1920

Single Copies 25 Cents

VOL. XXXVIII, No. 10

Our Vast Natural Musical Wealth

FORTUNATELY our Government has had the vision to collect a splendid amount of material pertaining to the music of the Indians. In Washington there are preserved in notation form and in record form hundreds of specimens of the music of the Indians. This in a sense is our native musical wealth, much as our fertile fields, deep wells and splendid mines are native national wealth. Many of the aboriginal tunes identified with tribal customs, have distinctive originality, great melodic charm and fascinating rhythmic interest. Because of this they must flavor the music of the future in America. It will, of course, be only an element, but it has already become an important element as the works of many of the foremost American composers of to-day bear evidence.

Many have contended that Indian music and the spirituals of the negroes, since they have nothing to do with white civilization, can play only a relatively small part in the future music of America. America, however, is a wonderful conglomeration of all races—a spectacular, kaleidoscopic procession of many different kinds of people than ever came together in one land since Babel. Our music to be representative Americans must have the sturdy foundation of our Puritan forefathers, the piquancy of the French voyageur, the dreaminess of the Spanish conquistador, the sparkle of the Irish immigrant, the thorough workmanship of the Germans and the Scandinavians, the genius of the Russians, the artistic feeling of the Italians, the stability of the Dutch, the strong winds of the prairies and the gentle zephyrs of the spring woodlands that our aborigines have put into it, the mingled mirth and spirituality of the negroes and the wonderful dynamism of the modern American—his bigness—his freedom—his candor and his might. No wonder with such a huge order that the great American master has not yet arrived!

MacDowell embraced German musical training, French finish, sturdy Scotch and English ancestry, and in his attempts at Indian works probably included more of the qualities identifying him with the classic in American music than any other man. John Philip Sousa has caught the dynamism of America in lofty moments in his historic Marches. Students of the music history of our country years hence will dwell long upon Sousa's genius in so doing, just as it has already been admired by such men as Strauss and Elgar. He has apprehended something of America in his music which no other has caught.

Thiurlow Lieurance by long residence with the Indians and great intimacy with their tribal customs, has brought Indian melodies into musical forms so natural and yet so beautiful that it is no wonder that thousands have immediately adopted such beautiful songs as *By Weeping Waters* and *By the Waters of Minnetonka*.

Watch for the advertisements of your local Edison dealer in your newspaper. See when he is ready to give the "Personal Favorites" Realism Test. Take the whole family along when you go to hear it. If you prefer, write us and we'll send you a special ticket addressed to your nearest Edison dealer. This will entitle you to have a private test.

value. The government reports of their investigations are invaluable. Miss Densmore, for instance, in her 560 page book on *Teton Sioux Music* has recorded no less than 689 Indian melodies of this one group of Indians. This book is published by the government department of American Ethnology and is a credit to the scholarly manner in which the investigations have proceeded. The subject is so vast that this issue cannot hope to encompass it. It may, however, serve to stimulate additional interest in the subject which cannot fail to lead to excellent results.

The Exodus

THOUSANDS of alien residents of the United States swarmed over to Europe as soon after the war as transportation could be secured. Thousands who went are returning, after a short experience with the terrible living conditions in war-ridden Europe.

In Europe, conservatories and teachers of music looked for the former influx of Americans which yearly brought millions to their coffers. Before the war they made all manner of fun of the efforts being made by Americans to put this country upon a well-earned basis of artistic independence. Mr. John C. Freund, who took an especially active part through his journal, *Musical America*, was scathingly lampooned everywhere for his "Musical Independence" campaigns.

The war ended and the usual number of gold-laden American students simply did not think of going to Europe for special study, largely because Mahomet had come to the mountain—a very large group of the leading masters of European fame have made their homes in America.

Europe will always contain teachers of the highest achievement, and Europe will produce more and more exceptionally well-trained performers, but, the monopoly is broken, and will remain broken just as long as American music-workers desire to make this country play a leading role in musical education instead of second fiddle to transatlantic musical interests.

Getting the Knack of It

So very many things in music study depend upon the "knack" that it is surprising that more attention is not paid to it by teachers and students.

Watch a boy learning to pitch a curve. He twists and squirms and works and snorts until it finally "comes." It does not seem to be a matter of progressive practice, for when it comes it seems to be a kind of accident. One boy may fall into it in ten minutes and another may take days, some, perhaps, may never get it.

The point is, however, that with well-directed persistence it does come. Sitting down and theorizing does little good. Results come from concentrated effort.

There are dozens of things in piano playing in which getting the knack cannot be brought about by merely understanding. Even the very elementary matter of making one hand go in one direction while the other goes in an opposite direction, which the little pupil accomplishes at the very start of his work, is a kind of "knack."

Hundreds are stupid enough to ask how to count such a passage as those familiar measures from Sinding's *Rustle of Spring*, in which seven notes in the left hand are played against eight in the right hand. Of course, it is possible to figure this out mathematically, but it is useless to do so. The only possible plan is to get the right hand going steadily, playing the groups

of eighth notes with great steadiness and smoothness and keep this movement up for some time. Then make a trial at slipping in the seven-note scale in the left hand, without interrupting in the least the right hand movement. Of course, you will fail time and again, just like the boy learning to pitch a curve, but then after long persistence it will come in a jiffy—it may then disappear again for some time and then pass up again until eventually it becomes established and the "knack" seems laughably easy.

Liszt's *Polonaises* and innumerable passages in Chopin can only be acquired by "getting the knack" after the manner we have described.

Music in Industry

THE possibilities of music in industry are as boundless as the seas. The subject will be discussed more and more as time goes on. In England for years there have been musical activities connected with thousands of industrial and mercantile communities. In fact, THE ETUDE some years ago contemplated the preparation of a special article upon the subject. After a little investigation we found that the subject was so big that it would require volumes instead of one issue. It was therefore abandoned. Books upon the subject have since appeared, but nothing so good as a pamphlet entitled *Music in Industry*, prepared by C. M. Trenaine, of the National Bureau for the Advancement of Music, 105 West 40th St., New York, which may be had for the asking. In the back of the book there is a long list of firms which have introduced music into their industrial work and anyone interested may correspond with these firms for special information.

Conservatory Monkeys

THE roots of American achievement reach back into the past on one side to the great teachers and conservatories of Leipzig, Munich, Milan, London, Paris, Berlin, Vienna, etc., and on the other side to the pioneer spirit of educational investigation and invention possessed by such men as Lowell Mason, Stephen Emery, William H. Sherwood, W. S. B. Mathews, B. J. Lang, MacDowell, William Mason and others.

How can THE ETUDE present with sufficient force the great fact that though thousands and thousands of Americans went to Europe and had instruction from the greatest masters, those who succeeded did not do so merely by virtue of that fact, but because they had Yankee inquiring minds, Yankee initiative, Yankee grit, Yankee penetration, Yankee inventiveness, and with good taste and high ideals applied all these to their musical development.

Any student who can possibly get the opportunity to study at a fine conservatory or with a real master should first of all rejoice over his good fortune and then realize that the best musical training in the world is only a foundation upon which he must build his individual structure.

William Mason was not great merely because he was the pupil of Plaist, Moscheles and Liszt, but because he never lost the identity of William Mason the man. Stephen Emery studied with Richter and Hauptmann, but so did thousands of others in the Leipzig days. Emery understood and digested what he learned abroad and adjusted his knowledge in superior form for American music students. W. S. B. Mathews with his keen and active mind, his great productivity and his incessant activity was worth more than thousands of conservatory monkeys who forgot that their very birthright as Americans entitled them to "individuality," "originality" and "distinctiveness." Instead of using their American-made brains as Edison, Poe, Ives, Whitman, Westinghouse, Horace Greeley, Benjamin Franklin, Whistler, "O. Henry," Mason, Root, Sousa, Foster, Wright, Lieurance, Roosevelt, MacDowell, Gorgas, Goetschalk, Goethals, Cadman and others have done to create something fresh and AMERICAN, they have simply kept on climbing around the monkey cage with the other conservatory monkeys, doing in minute imitation what the "dear old master" with the bobbed hair did back in the glorious old days of Petroni and Napoli.

The Psychology of Mistakes

EVERY teacher knows that the majority of mistakes in pianoforte playing seem to be made by a certain class of pupils. Others seem to be able to steer their pianistic argosies so that they avoid the rocks and the shoals most of the time.

The average teacher when she encounters a mistake-making pupil throws up her intellectual hands and mutters "carelessness." But it may be something much different and far more deep-seated than carelessness.

Dr. James Sonnett Greene, founder and medical director of the New York Clinic for Speech Defects, has given a lifetime of investigation here and abroad to the causes of stuttering and stammering. In the July issue of the *American Magazine* he gives some suggestions resulting from his experience, which anyone who has had actual long-continued experience in piano forte teaching will readily see are analogous to certain conditions found in persistent mistake-making pupils.

After pointing out that some of the most brilliant of people—such, for instance, as Charles Lamb—have been bad stammerers, he indicates that mental acuteness and stammering often appear concurrently.

Mistake-making in piano playing is usually a matter of lack of coordination in thinking and in muscular execution at the keyboard. Similar lack of coordination is the cause of stammering.

Dr. Greene asserts that the worse thing that you can do for a stammerer is to say the right thing for him, or to try to say it in advance of his saying it. We might transplant this observation to piano teaching. How many thousand teachers fail to have the patience to let the pupil work out his problem rightly, but instead riddly brush his hands off the keyboard and play the passage as it should be played. This is an exhibition of the teacher's ability as a performer no doubt, but it is an injury to the formative processes in the pupil, whether child or adult. Dr. Greene's advice is to "make the stammerer feel that he has an unlimited time to say what he has to say." Hurrying pupils with any show of impatience is positively injurious in many cases.

Dr. Greene also describes a condition known as agitophasia. Agitophasia produces excessive rapidity of speech resulting in a kind of jumble. In piano playing it produces confusion and endless mistakes. It should be treated with gentleness, sympathy and possibly an intelligent use of the metronome. Such cases are, according to Dr. Greene, basically due to lack of concentration. Not the excited, intense concentration, but the reposeful concentration which helps one to have full control of one's powers.

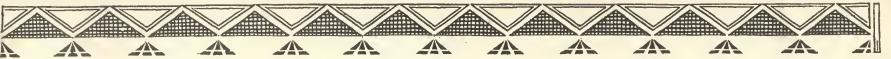
The teacher's specific for hundreds of mistakes made by pupils is PATIENCE. Oh, the destruction done by loud-voiced, commanding teachers, who, in bygone days, sought to compel progress by yelling like cattle drivers when the pupils made mistakes.

Can You Do This?

COULD you take the text of an unknown or unfamiliar hymn and with your eyes shut dictate to another, first, an original melody for the text, then the contralto part, then the tenor part and finally the bass part in such a way that you produce a really worthy hymn? That is what Dr. Adam Geibel has been doing for years, in his numerous addresses before all kinds of audiences. The fact that he is blind does not impede his work. In fact, he composes at a far more rapid rate than do most normal composers, and while he is doing it, standing up before a strange audience, he will keep up a talk upon other subjects. It is an astonishing exhibition to the ordinary musician who sees it for the first time.

Very few musicians really think music. They think that they think music, but it is all based upon a kind of false foundation. To know the language of music is to be able to talk it just as Dr. Geibel does. This composer of hundreds of effective musical works is as familiar with music as he is with English, and his melodic sense is very exceptional.

THE ETUDE



The Musical Soul of the American Indian

By the Noted Composer of Indian Works and Collector of Indian Themes

THURLOW LIEURANCE

(The cuts used in this heading are portraits of the Famous Indian Singer, Princess Watahwaso)

[EDITOR'S NOTE.—*Thurlow Lieurance* was born at Oskaloosa, Ia., March 21, 1880. His father was a physician. His early training was as a cornetist in the town band. He then studied under the finest instrumentalist, Hermann Bernstedt. At the age of 18 he joined the U. S. Cavalry as a bandman in the 23rd Cavalry Regiment and served through the Spanish-American war. He saved \$400 and went to the Cincinnati Conservatory where he studied composition under Frank Van der Stucken, voice under W. L. Sterling and piano under Ollie Dickensried, score reading under Bellstedt and Van der Stucken. When all his money was spent he took a position as choruse man in Savage's Castle Square Opera Company at Toledo, Ohio. During his 2 years he studied 50 different operas, ranging from "Pinafore" to "Tannhäuser" and from his meager salary purchased a complete score of every work he had sung. Standing in the wings he reviewed the opera at every performance. Then he became a teacher in a small Kansas village. He next organized the American Band which played on the Chautauqua circuit for several seasons. In 1895 the United States Government employed Lieurance as a musical director for the Crow Reservation where his brother was a physician. He made many records which are now kept under seal at the National Museum at Washington. He has made innumerable records which are preserved in many great universities here and abroad. He has visited and made records from a score of different tribes making prolonged stays at different places. Upon one occasion a wagon upon which he was riding, in the Yellowstone, in which he was traveling, was stuck in the mud and down a ravine half a mile deep and injuring Lieurance so that, together with the consequent freezing in a temperature of over 20 degrees below zero, his legs became crippled for life.

This is one of the great sacrifices that Lieurance has made to preserve Indian music. Mr. Lieurance's beautiful songs have had an international success and stand as a foremost achievement in American Indian music.]

To know the heart and soul of the American Red Man has been the dream of my life. This wonderful race which, in its branches, had manifested a remarkable phase of civilization long before Columbus ever dreamed of coming to America, has a fascination for the intelligent white man who realizes that the Indian is still there is a scale of civilization from the lowest to the highest.

It has been my fortune to live for long periods among the different tribes of Indians in various parts of the country. Members of my family have married into Indian families; and few musicians have ever had the intimate opportunities that we have had to investigate the music of the American Red Man. I have taken innumerable notation and phonograph records of the melodies played by my Indian friends and have had ever increasing opportunities to see the rich mine of beauty which these people contain.

I have studied the scales of civilization among the American Indian, precisely as among any other races. There are good Indians, bad Indians, intelligent Indians, ignorant Indians, skilled Indians, unskilled Indians just as one might expect the same trace from the Italian, Russian, English or Chinese. Some Indian tribes are very much more musical than others as some are much more artistic than others. Some are exceptionally very savage when aroused, while others are, in some ways, as peaceful as any of the other tribes of the world.

Of course, there have been many efforts made to show the connection between the Asiatic races and the American Indian. It is, to my mind, a mistake to group the Indian as either Mongolian or Malay. They have been in America such an indisputably long time that they are in every sense of the word "American." If they are not Americans how can we call ourselves Americans? The arts and crafts of the Incas of South America, the Aztecs of Mexico and Yucatan

reaching back one or two thousand years, point to a civilization which is still a source of astonishment to the ethnologists and archaeologists.

Early Experiences

My father was a physician, a pioneer doctor. He went out on the plains of Kansas at the time when the buffalo was being driven still farther west. I was born March 21, 1880, but I still remember the wagon-trains moving along the Arkansas river laden with buffalo meat and hides. They passed our little sod house in long persistent lines. As a child I helped tan and care for the hides in order to prepare them for the wagon trains.



THURLOW LIEURANCE



There is a term with the Indian—anything that is "good medicine" is all right. The Indian seems to credit me with the power to give "good medicine." I gained their confidence and this once gained opened the flood-gates of their confidences. Some of the American singers were a little slow to realize the beauties of this material. When such an artist as Julia Colp came to America, she saw at once the value of the genuine Indian material when artistically arranged and placed a group of three of my songs on her program.

The very fact that Indian music is of such spontaneous natural origin, that it is not a contraption or an artificial invention, makes it the hardest folk music. It comes right from the heart of nature and this gives it a classical feature which likewise makes it enduring in character and style. The Indian songs all his songs entirely natural. He has no harmony except occasionally accidental harmonies.

In 1913 the following singers: Standing Buffalo, Beaver, War Bonnet, Hand a Deer, Esckkin Star, Mountain Arrow and Black Bird, sang for me the following songs, in one evening at the Pueblo near Taos, N. M.: "Sundown Song," "Buffalo Dance Song," "Deer Dance Song," "Hand Game Song," "Turtle Dance Song," "Visitors Returning to the Estufa," "Willow Dance Song," and "Pueblo" Spring played on a flute. These same singers sang songs they had heard from the following tribes:

Utse, "Squaw Dance Song"; Arapahoe, "Owl Dance Song"; Sioux, "War Song"; Navaho, "Washing Song," and three personal Love Songs.

Interesting Legends

This shows the variety of just one group of songs in one tribe. It also shows their liking for the songs of other tribes. From the time I first gave the songs of my tribe to the world, I only gave as I have not had time on account of the vast amount of material I have from other tribes. It is very easy to see how readily such themes could be swept away by the course of civilization, in comparatively few years. All they all would have been gone were it not for the splendid efforts of such people as Carlos Troyer, Alice Fletcher, Alice Denmore, Natalie Curtis, La Hache, and the great investigators and collectors who have saved many of them. The Indians have legends about many of their songs. Here is an interesting one told by Esckkin Star:

"A party of Arapahoe hunters were camped in the Castilla canyon in northern New Mexico in the early days when the Indian tribes were at war with one another. Nearby were camped a band of Utes. The Arapahoes were aware of the war-like intentions of the Utes and during the night built up a wall of rocks around their camp, preparing to defend themselves in the same time. During the night a party of Utes crept up and learned their war song. The next day the fight took place, the Arapahoes were wiped out. In after years the Utes visited the Pueblo Indians near Taos and taught them their songs. Afterward the Arapahoes made a visit to the Pueblos and they heard their songs and were very indignant and wanted to know how they came to know them. Finally they discovered the reason. They had friends with them, and to-day when tribe visit each other it is the custom for each to teach the other their songs."

I have often noticed this among tribes. For special ceremonies there are special songs and special singers, there are certain songs which other singers are not permitted to sing. There is no singing by all members of the tribe like our congregational of community singing. The Indians who have music in their tribes have often selected a singer or a singer leader and these leaders have been very instrumental in selecting their singing groups. I have come to this conclusion—Indians either sing or they do not sing. They seem to have singing cliques. Those who do not belong to the clique do not participate. Of course, individuals have their own songs and very often



MR. LIEURANCE RECORDING A SIOUX MELODY

an individual will have only one song, and again, I have had different flute players play into a dozen records the same song. He played only one song until he became a master of it. One Pashie Indian had known played a certain plaintive melody and adapted that to all conditions of his life. It seemed to be his spiritual medium and expressed his whole life in one song.

Certain of the native composers of the present time will take some of our hymns, such as "What a Friend I have in Jesus" and adapt it to the Indian fashion. Davis, a Creek Indian, once sang this hymn for us as sung in our churches and then sang it in Indian fashion.

In recent years it has been my privilege to have a number of Indian singers who have decided musical gifts. I have given them opportunities to go on the Chautauquian circuits and concert platforms to give programs of their music. It is my purpose to make the art and music of the Indian understood by the white people of America. I am interested in all talented Indians and, in my limited way, will do what I can to make them understood and at the same time help them to compete with other races. I have known some very fine Indian musicians, but I have never encountered one that seemed to possess the qualities to do for his race what Coleridge-Taylor did for the negro. Song is a natural part of the Indian. They like modern music because it seems a kind of tonic for them and something to taste and use, but not as a necessary me-dium of life.

Watawasso's Art

Watawasso and Tsianina are remarkable Indian singers who have had splendid success in various parts of the country. Watawasso has given so many programs of my own songs that I would feel a little delicate about speaking of her beautiful art and progress in recent years. She is a real Penobscot, with a glorious voice and understanding of Indian life. Oyapala, a Creek girl, is the favorite singer of the myths and legends of her tribe. Te Aita is a Cherokee girl. She is the Pavlova of the race, dancing the interpretative and historical events of her people. Pejewah is a Miami Indian and is the greatest violinist of the race. William Reddy is an Alaskan Indian and is their foremost cellist. Paul Chilson is a Pawnee and has an exceptionally tenor voice. Robert Coon is a full-blooded Sioux Indian and has played the great Sousaphone for the conductor. Bands with fine artistic satisfaction to the conductor. Bands, by the way, is giving a great deal of splendid attention to the music during this past year and has had upon a great number of his programs the Indian *Rhapsody*, composed by Paul and Wm. Orem, upon the themes which I gave him. Edna Woods has brought up among the Indians on their reservations who have sung their songs from her infancy and now is interpreting many of my own songs in concert. She sings in Sioux and has been coached by many Sioux singers and musicians.

The voice of Indian men are remarkably developed. They often start their songs as high as high C and end two octaves below. Most of the voices are basso and baritone in quality, the high notes are not falsetto notes. They sing with pure open vowel syllables like Hi-ya and hay-hay and Ho-ya-ho. Most Indian songs like

could be divided into the following groups: War Dance Songs, Spiritual Songs, Society or Folk Songs of Clans, Pleasure Dance Songs, Game and Gambling Songs, Flute Melodies, Ceremonial Songs and Love Songs.

Marvelous Voices

While the Indians are divided into tribes and while these tribes are often radically different, it is not generally known they have a common language of communication—this is a sign language, by which an Indian from the plains of North Dakota could communicate with an Indian from the Everglades of Florida. The Indians also have powerful voices. I have heard a group of 18 or 20 Crows singing in unison 8 or 10 miles away. This was in a temperature of 20 degrees below zero, when sounds are readily communicated. The Indian very frequently sings his songs to syllables like vocables or nonsense rhymes. Rarely, except in his love songs, does he use words. The Indian sings to a certain purpose and he sings these monosyllables with as much enthusiasm as though they were real words. Naturally the great interest now being taken in Indian music is exceedingly gratifying to me. The many fine composers, such as MacDowell, Cadman, Arthur Nevin, Carl Borch, Frank Skilton, Eastwood Lane, Arthur Farwell, H. W. Longfellow, Grün and others, who have given attention to Indian music, have accomplished splendid things; but, really, when one reviews the field, it is only to stand amazed at the extent of its possibilities.

A Lieurance Program

Prepared by the Composer

Tony Ervine asked Mr. Lieurance to send in a program arrangement of his best-known works. He has responded by furnishing us with the program he has planned for use with his own company which will make a special tour next winter. The program also includes a lecture by Mr. Lieurance and appropriate Indian flute solos.

I. Spirit Songs.

1. Pueblo Spring Song.
2. The Spirit of Wana.
3. Wounded Fawn.

II. Love Songs.

4. By Weeping Waters.
5. Indian Spring Bird.
6. Canoe Song.

III. Dramatic and Ceremonial.

7. The Owl's Bleak Cry.
8. Dying Moon Flower.
9. From an Indian Village.

IV. Sioux Love Songs.

10. By the Waters of Minnetonka.
11. Rose on an Indian Grave.
12. In Mirrored Waters.

Musical Flashlights

ELGAR'S *Dream of Gerontius*—when first given in England, is reported to have been only a mild success. Two years later it was given at the Lower Rhine festival in Düsseldorf and made such a sensation that the English began to take notice of it.

"The prophet is not without honor," etc., etc.

While we use a French word, "Encore," for our desire to have a number repeated, the French themselves use a Latin word "bis."

Moschelles thought Chopin "crude," played octaves with stiff wrists and used the pedals sparingly on rare occasions. He would hardly make a Carnegie Hall sensation to-day.



MR. LIEURANCE AT THE DOOR OF AN INDIAN LODGE

Collectors of Native American Indian Melodies

"My People Are All Civilized.
So We haven't any Music."

That was the pathetic expression of a Creek Indian. Civilization is subduing the Indian traits with those of the white man and the Indian Race is vanishing faster in that direction than by disease.

If it had not been for the activities and the sacrifices of many enthusiastic men and women there would be no question but that all vestiges of the interesting lore might have disappeared in a few years.

First among these may be mentioned Miss Frances Densmore, whose work among the Teton Sioux, the Chippewas, the Northern Utes, the Pawnees and the desert tribes in Arizona, has been of the greatest value. She has collected and recorded over 900 melodies.

Miss Alice C. Fletcher, the distinguished ethnologist, commenced her investigations with the Omaha, Winnebagos and Nez Perces tribes, and collected an amazing number of excellent material.

Natalie Curtis, who has educated in music in France, Germany, and also in America, has made exhaustive investigations of the sources of American Indian music, comparing it in time with her investigations of the music of the tribes of South Africa.

Among the musicians who have made original investigations Thurlow Lieurance has had, perhaps, the most varied and experiencing experiences. Like Miss Densmore, Miss Fletcher and Miss Curtis, Mr. Lieurance was employed by the Government to visit the tribes and make notation and phonograph records. This he did, until he had probably visited more tribes than any other musician. Indeed, he is permanently crippled owing to the fact that he was nearly frozen to death while in the most certain important American Indian Musical Material. Much of his experience is related by marriages of relatives to the Indians and has had their intimate confidence for years, entering into their ceremonial as few white men have ever done.

Carlos Troyer is probably the veteran of all living investigators. He lived among the Indians for long periods of time and has therefore employed the true Indian material in the right way.

Charles W. Cadman has spent much of his life in the West and has made numerous visits to various tribes, employing themes inspired by their music in highly artistic way. His opera, "Siouxan," on Indian themes, has proven one of the most successful operas ever written by an American.

The music teacher in advancing years is sometimes apt to become self-centered and cease to take the personal interest in the demands of the pupil. This is a common fault of age. The great men are those who live above it and take greater and ever-increasing interest in others. Remember the warning of the poet Terence uttered 1,800 years ago: "It is the common vice of all in old age to be too intent upon our interests."

Keyboard Masters of Other Years

An Intimate Brief Review

By CONSTANTIN VON STERNBERG



As in a theater the eyes of men,
After a well-priced actor leaves the stage,
Are idly bent on him that enters next.

SHAKESPEARE (Richard II).

The actor lives but for his own time;
No laurels has posterity for him.

SCHEILLER.

welcome. Liszt, too, has done some of this, but, oh—the difference!

Piano students, however, should learn a lesson from Thalberg—all to wit: that the purely tonal side of piano playing ought to be a matter of very serious consideration; for not only was it able to make Thalberg—for a while—a strong rival of Liszt (think of it!) but, since the modern piano admits of so much tonal beauty, it contains now that important element in piano music which is often absent in Liszt's playing, piano being and instrument in the hearts of those who without admiring him, would remain inaccessible to them. Admiration cannot be coerced; it must ever be coaxed out of an audience, and it is the touch and touch which do the coaxing and which persuade and accustom the erstwhile unwilling auditor to listen with attention to worthy musical messages.

Taken in a general way, the foregoing quotations express a somewhat melancholy truth; they state a rule which is confirmed by the remarkable fewness of its exceptions. And even among the exceptions, as Keister and a few others, we find that their names are not remembered, for the acting *per se* is not for that advancement they gave to the histrionic art; by subduing the scanning of meters, abolishing rattle, reading new and stronger meanings into the old lines and kindred innovations and reforms. We enjoy the results of the reforms, but scarcely remember the reformer, because—alas!—"no laurels has posterity for him," nor, for that matter, for any interpretative artist who has not also been creatively influential in his branch of art.

This includes, of course, also the pianist; but in his case it must be taken into consideration that such pianists as our present time would regard as "great" did not exist until the later years of Beethoven's life. There have been musicians before them who played the piano well; Beethoven, himself, is said to have played well, but he was not *born* with the piano. What could do for instrument with compass of five octaves only and a mechanism so frail than the grand piano? in which the softening of tone was effected by the insertion of a strip of felt between the strings and hammer, producing a tone something between a zither and a not very good guitar.

The square piano is mentioned here because many a concert or recital had to be played on square pianos, since in many a city no grand piano was available, and as for the pianist carrying his piano with him, it was out of question in those times when all railroad was in its infancy.

The grand pianos were sturdier than the squares, but not so much sturdier as to offer anything like the present dynamic range. Above all, they lacked that persuasive tonal quality which now has such a stimulating effect upon the player. In short, the material side of piano music—tone qualities and varieties—was not yet developed, the piano itself was not yet "born." What could do for instrument with compass of five octaves only and a mechanism so frail as that the slightest excess over a forte was punished by the breaking of hammers, strings and by other mishaps.

Hummel the First Virtuoso

It is surely not the "pianist Beethoven" who is remembered, and it is, therefore, quite just to say that the first pianist to become famous was, probably, the one born about 1780—1781. His compositions were too light in ideas and wantonness to rescue their author's name from utter oblivion, but the bases of his technic—some features of it, at least—have remained. The next one who might be named, because it is said that he could play very well (Moschelles told me so), was Czerny (1791-1857); but he played in a public a very few times only. From his *Studies* and his *Toccata*, however, it is to be inferred that he had much to offer. Hummel, with whom he studied, was the pianist who is remembered as a player, and as for his writings, a large number of them are losing their educational value because of their musical barrenness. In fact, several of the best pianists of the present have developed their skill without resorting to him, and the same is true of Clementi and his *Etudes*—as far as they are concerned.

When Hummel was in the third decade of his life, however, there were born four boy babies who were destined to change the art of piano playing completely, to induce many improvements to the instrument and to raise technic to a height where Josef Hofmann and Godowsky come near lamenting with Alexander the Great that there are "new worlds to conquer"—though they seem to have been victorious over quite a number of hitherto unconquered technical mountain ranges. The four babies were Chopin, Liszt, Thalberg and, but little later, Rubinstein.

The real humor of Hummel was Moschelles (1794-1870), who quite despised Hummel in technic and overestimated him in his musical qualities as a pianist I could not at that time judge. His *Etudes* as a pianist I have heard. Most of his lessons were given to himself, I never heard him sing. In his *Etudes* he has a *Study* in which he comes from the finger tips of himself and—better still—of Rubinstein. With this statement, however, the account of Thalberg's virtus as a pianist is complete and nothing further is to be added. Scales, like strings of pearls, immaculate arpeggios, nice distinction between melody and bass, a few effects, such as making the shallow ornaments of a piece go round and round on the same sides, and the aforesaid singing melody touch—*et cetera*!

The pendulum of piano playing had, before him, swung so high to the purely "musical" side of tone and touch as to make it but natural that with Thalberg it swung just as high to the other side and compensated the audiences for the absence of musical merit by a sensuous delight—a practice not yet forgotten by some of our present-day vocalists. Feeling, probably, that he had no musical message to deliver, he resorted to paraphrasing popular operatic melodies, which, of course, assured him of a friendly

Thalberg and His Singing Tone

When ten years old I was taken to a concert to hear Thalberg (1812-1871) and though I never heard him again, the enchanting effect of his tone and touch is still with me. In his *Etudes* he has a *Study* in which he comes from the finger tips of himself and—better still—of Rubinstein. With this statement, however, the account of Thalberg's virtus as a pianist is complete and nothing further is to be added. Scales, like strings of pearls, immaculate arpeggios, nice distinction between melody and bass, a few effects, such as making the shallow ornaments of a piece go round and round on the same sides, and the aforesaid singing melody touch—*et cetera*!

With the freedom of his *Etudes* he had, before him, swung so high to the purely "musical" side of tone and touch as to make it but natural that with Thalberg it swung just as high to the other side and compensated the audiences for the absence of musical merit by a sensuous delight—a practice not yet forgotten by some of our present-day vocalists. Feeling, probably, that he had no musical message to deliver, he resorted to paraphrasing popular operatic melodies, which, of course, assured him of a friendly

response. With Liszt the freedom was of different kind. When he played Beethoven, it was "Beethoven" as Beethoven would have written, if he had known the tonal and mechanical perfection of the modern piano. Whether it was Bach or Beethoven, Liszt's conception remained true to the composer's time and style, *plus* all the newer means of extolling their thoughts.



From all of which the inference may be drawn that from Rubinstein one could learn a great deal in his lessons, but as a player he was a dangerous model; while Liszt played as he taught—and he actually taught or advised the use of *means* of expression, Rubinstein's freedom was one of *conception*, while Liszt's was merely a freedom of *execution*.

At this point it should be proper to refer to the pianist Chopin (1809-1849) (young girls should refrain from calling him "Shopen") because he of all players since Philipp Emanuel Bach, made the largest advance in piano technique, as we see it reflected in all his compositions—not to speak of their beauty and originality. He made his piano a great pianist, indeed, but the frankness of his playing prevented that powerful display of his skill which is necessary to impress a large audience; his playing must have suffered by its over refinement. In private circles he flourished and entranced his rapturous hearers, but in a large, public hall he never achieved that full measure of success which he so deeply deserved. It is quite possible that to his contemporary while the difference between his over-refinement and the impetuosity of his friend and admirer Liszt was too great.

Does Your Piano Need a Scavenger?

By Helen L. Cramm

In these days, when throughout the length and breadth of this land so much is being done for the uplift of music by municipalities which furnish free organ recitals, free band concerts, and excellent supervisors of schools who cultivate the singing of good music in our schools, by public libraries which loan phonograph records and rolls for the player-piano as books are loaned by universities and normal schools which furnish good concerts to promote villages at the lowest possible price; by individual families who so often give their services for the good of the cause; the time seems ripe to ask: What is the average American home doing to raise the standard of music?

In homes of the well-to-do, in homes of wealth, in fact in all walks of life we often find that the purity of the home is considered in everything except music.

Pianos are littered with all sorts of musical trash, both vocal and instrumental. Mothers who exercise great care in their children's reading of undesirable books will allow them to sing songs of the vaudeville theaters, many of which are frankly "suggestive," and to spend

another pair of pianists must be mentioned here, although I do make the anti-climax with natural reluctance. One of them was Billow (1830-1894), that bundle of vitriolic sarcasm. He was originally a jurist and, therefore, a worshiper of the "letter" (the veriest antithesis of Liszt and Rubinstein). He was a "pedagogical" player. His recitals were "piano lessons," showing how easily and quickly correct things can be done and unconsciously done at the same time that the correctness in the world of music is the source of inspiration. He had a phenomenal memory and, of course, all the technic which his repertory required, but no surplus of it to which to resort in case he had been granted that mysterious "something" which is known as "the divine spark;" that spark which was also misnamed Tausig (1841-1871), whose enormous talents were, after all, given to procure for him a large following among those who did not technically understand.

The divine spark! How weak a mortal indeed which it means to convey! The French call it "the holy fire" (*le feu sacré*), which expresses it much better and comes much nearer suggesting to the mind the respondent heavenward blaze, illumining flame of genius which was the all-explaining, all-justifying gift of heaven to Liszt and Rubinstein.

THE ETUDE

A Light Touch

By T. L. Rickaby

A LETTER just received contains the following request: "Tell me how to acquire a lightness of touch in the least possible time." This is typically American! Why is it that many young people are so eager to find "royal roads" and "short cuts" to their various undertakings? It is all the more surprising when it is remembered that philosophers and teachers of all ages have emphasized the fact that in art and literature, and in all other worthwhile things, patient labor (intelligently directed, of course,) is the consideration of the greatest weight.

Lightness of touch is inborn with some people; others are artificial. His is, but in such cases it will be more or less unconscious. Most people, however, will never acquire it. Loud-talking, boisterous people are in all likelihood, play loudly. Coarse-grained, brusque people (if any such play the piano at all) will not be apt to play lightly and delicately. One could scarcely imagine a young man who wore a green hat, purple necktie and a pink shirt producing ideal tones from a piano. So after all it is largely a matter of mentality and spiritual make up. But it is also a matter of finger and muscular control, which may be developed by judiciously chosen and intelligently used exercises and the best are those crystallized by Dr. Mason in his work "Touch and Technique."

Paradoxical as it may seem, lightness of touch is the offspring of strength and power but strength and power under proper control. The immense Norwegian hammer that flattens out a ton-weight mass of metal can so control that it can be made to crack a nut without breaking the kernel. Finger strength must be developed to the utmost, but in addition it must be under complete subjection to the mind, so as to produce a light touch and the resultant softness of tone. Above all else, please, think lightness of touch, and heaviness will not be so difficult to avoid.

After all a light touch is not a tangible object—

something that can be paid for and carried away like a sack of peanuts. Practically every human being grows up, but not one ever knows just when the growing stops. Each one, however, at some time realizes that he has grown up, but till that process is quite complete. So it follows a light touch. All things being favorable we finally realize that we have acquired a light touch. But do not try to "attain it in the shortest possible time." Like the dawn and some other beautiful things, it comes gradually. We cannot hasten it by "taking thought."

A Bunch of Keys

By Abbie Llewellyn Snoddy

However, the folk-song we have attempted to idealize has sprung into existence on *American soil*! Do not overlook this fact when you are prone to criticize the composer who dares to use either Negro (Afro-American) or Indian tunes on his composition page. Indian themes, at least, are much the heritage of Indians and Americans and the musicians of America, as the music of the barbaric hordes of Russia is the heritage of cultured Russians and Russian composers. Perhaps the blood of those earlier creators of the wild songs to the dawn and the stars may be found in the veins of a few of the Russian composers; and, again, it is absent. But there are many composers of Indian origin who are absolutely unrelated, ethnologically, to the first settlers of this continent; founders, who yet largely make use of such themes as a means to an end—and a search for color. I have never heard the charge of artistic inconsistency laid at their doors because of it! But certain critics in America, and, indeed, well-known orchestral conductors, have an inborn prejudice against recognizing American works which contain even a small amount of Indian coloring. If it is said the composer becomes "less of a creator" just because he depends upon a given theme for his inspiration, and, as a consequence, its art value is depreciated, even though but once he may use but a fragment of an Indian tune, how then explain a more extended employment of the same? A few American folk-songs, or European folk-songs, such as the greater masters so often used? If that argument about the use of folk-themes damming the flow of inspiration is carried out, is not the chance of more art and less imitation in favor of the "user" of the brief Indian melody over the "user" of the Negro spiritual? I am certain the demand for imagination and original creative effort seems to rest just a trifle more with the composer using the more subjective themes of our American Indians. I am not discussing their relative value, but rather the philosophy of their use. At any rate, it is an interesting point for discussion, and the length of this article does not permit a further enjoyment of the argument.

material. He is enormously skillful in ways of producing simple tone groups, I think it was Dr. Goethe who once spoke of the beauty of the Beethoven music, comparing it with an actual organic growth that takes place before the eyes, so to say. It unfolds like a marvelously beautiful, yet simply constructed, plant organism that burgeons as it reveals its growth.

When the student has studied somewhat how the classic school composes, persistently saying much in few words, will pay him in terms of good musicianship to learn over everything that can be imagined in terms of I (ii)-IV V(v) I. There are literally thousands of pages of good wholesome music written this simple formula. Let him try his prentice hand at inventing rhythmic and melodic ways and means for saying things with these few music words.

Now, just anyone but himself and his immediate circle should see what he has in his spellings. But let him discover the economic possibilities that lie in so small a quantum of means. He might, for example, read Schubert's *Organ Man* to see what can be done with I and V over an organ point. Or, let him turn to the same composer's *Hedge Roses* to learn something of the magic and mystery that are to be coaxed out of tones and dominate with side excursions into nearby keys (not chords).

Nowadays, when the concertgoers offer our ears the tone music of forty-five keys set up simultaneously, it is like entering a serene forest for a few days to turn into the cool aisles of Mozart, Schubert, and the rest of that godly company, and to let the composer of the modernist world drop from our ears. And no less is it a blessing to turn the inventive mind away and to experiment of chords that knows no parentage and to test oneself in the ability to say interesting things in words of one syllable, so to speak.

"Encore" is the way we use it has no authority. The French when they wish a performance repeated wish to recall; "Brava," if it happens to be a man they *clap*; if a woman, and for a group



THE ETUDE

THE ETUDE

By T. L. Rickaby

THE ETUDE

each other—but the contrary habit, that of being too abstemious with the pedal, is no improvement, as it makes one's playing dry and uninteresting.

Playing with insufficient crispness of accent, especially in dance-movements, is another, but the opposite extreme—under-exaggeration of accent, especially in songs, that are really to be avoided.

The secret of the whole secret is to learn to *listen to yourself* and never be satisfied until you have made the effect that you really think is intended. Do not be content merely with a literal performance of the notes; no composer could possibly indicate every little nuance of expression—he trusts you to create after him.

In giving this last advice, however, we must couple it with a friendly warning: *do not take liberties with the text.* We have seen a few pupils who, when a chord

sounded strange to them, would immediately begin to experiment on their own responsibility, changing the notes until the harmony assumed a more familiar and commonplace form, like the school-boy who, meeting with the word "patriarchs" for the first time, obstinately refused to learn it, until his teacher rebuked him for making game of his forefathers! To attempt to make the works of the great composers conform to your present rather limited range of musical experience is the height of narrow self-conceit; rather, endeavor to enlarge your own knowledge of harmonic devices by assimilating and learning to understand even that which at first seems strange to you. In this education you may be interested to know that the great composers of every age have always been a little in advance of the comprehen-

[Editor's Note.—Someone has called this an age of human misfits. Why this age? Surely, than ever before being made to our custom used to be to pursue the following course in taking a child into a life of failure.]

COURSE A.

The boy or girl went out to look for a job. The father was found and if the wages and hours were satisfactory he was launched. There was no consideration as to the fitness of the individual for the job. Sometimes the boy went out to a happy existence crowned with success. More often he drifted into something for which he had no real inclination and gently subsided down to a plane of failure.

COURSE B.

The child slipped into the commercial or professional shores of his parent, whether the shoes fitted or not—usually the younger partner floated around hopelessly in father's boots.

COURSE C.

An adviser was consulted. Frequently this was a phrenologist, who quite as often picked out music, medicine, art or a clerical career for one who might have successfully earned a living with a brother's help.

Just now, however, every effort is being made to find out whether the student is really naturally gifted to put up music as a life work. Testing has received hundreds and hundreds of letters asking for advice upon this point. We would like to give you what we cannot. It is literally impossible to do this with our seeing the pupil, questioning him in person, studying his life and inclinations, estimating his talent, his propensities for work, etc. Dr. Carl A. Seashore, of the University of Texas, goes further and makes a careful clinical observation of every student employing all the resources of modern laboratory psychology. Does Dr. Seashore really know them? Is it not all a matter of guess—the outcome of this duel with destiny that every young man and woman must fight to reach a goal? Whether may be said, there cannot be too much care taken in a careful investigation of the hazard of success for him or her at best.

Miss Elene French, of the Teachers' College of Columbia University, New York, in an address before the M. T. N. A. meeting in Philadelphia gave the following outline of a plan for the closer inspection of the student who thinks of taking up music as a life work. It may help who many are contemplating this step.

The student of high school age who is looking about for the choice of a profession and who is considering the field of music, very rarely starts out with the definite aim of becoming a music teacher. The term musician means to him composer, conductor, or artist performer, and with him in view he enters upon the preparation for his career. But of the musicians who are serving in any such capacity, very few are able to demand a financial return which will at least pay for the expenditure which has been necessary for them to fill the position they have, or even to guarantee adequate living expenses. It is such people who so often turn to teaching in order to supplement the financial returns of a career which didn't pay as it was expected to do, and who undertake such work without the complete preparation which should be required of any teacher.

The aim of this paper, then, is to show what is needed in talent, training, time and money to get a right start as a music teacher, and help to do away with the drifting into the profession. It will be developed under four main topics:

Shall I Take Up Music as a Profession?

1. What kind and degree of talents should I show to justify myself in specializing as a music teacher?
2. What kind and amount of training should I get to prepare me for the kind of teaching I wish to do?
3. What kind of institutions and teachers can best train my talents?
4. What kind of a position shall I be able to fill after finishing my education?

The entire first topic deals with the natural but unusual qualifications that every teacher should have, and gives the student the opportunity to see how closely he can approximate what seems to be the minimum requirements of a successful teacher.

The questions covering this topic are under four main heads, the first three of which deal with the period of infancy, the third, childhood, and the fourth, youth. Such questions as these describe the environment.

1. Were your parents musical?
2. What was the evidence of it in your home life?
3. How were you included in the musical activities of your home?
4. Can you trace your musical talent to this home influence?
5. If your home influence was unfavorable, what you to like music?

Your Inclinations

Next, early indications of the presence of more than usual talent:

1. Can you recall any time when you tried to sing tunes after hearing them or tried to find them on the piano?
2. Did you ever try to sing or play original melodies?
3. Do you remember being particularly sensitive to tone and as major and minor in contrast?
4. Were you unusually affected by strong musical rhythm?
5. Did you ever ask that you might be allowed to study music?

At this point we do not want to stress unduly those comparatively unusual indications of talent, neither do we want to dismiss them as vague or impractical as indications of determining talent. But, every prospective teacher of music should have shown something beyond the average in these qualifications, which, moreover, should have appeared very early.

The third group of questions on childhood, or activities following upon music study will be similar to the following:

1. What age did you begin to study music?
2. What immediate influence caused that beginning?
3. Were you taken to opera or other concerts?
4. Did the music give you any special sense of pleasure?
5. Were you exceptional in that you were able to lead in singing the alto or other inside part in school?
6. Did the teacher ever call on you as a leader?

Special Qualifications

The last group of questions covering youths should bring this self-study down to date and is a summary of the qualifications that should be present, stated in terms of what actually can be done:

1. Are you able to hear a melody or harmony by looking at the printed page?
2. Do you sing at sight readily?
3. Do you memorize easily?
4. Can you write a simple melody from memory?
5. Can you transpose a simple melody or harmony from one key to another?
6. Can you play an accompaniment of moderate difficulty?
7. Have you been willing to sacrifice other pleasure for the sake of your music?



Impressions of Indian Music as Heard in the Woods, Prairies, Mountains and Wigwams

A Sketch of the Ceremonial Songs of the Blackfeet Indians

By ARTHUR NEVIN

*[Editor's Note.—Arthur Nevin was born at Vinings, Edgewater, Pa. He is a brother of Ethelbert Nevin, his education was received in the public schools of Edgewater, at the University of Pennsylvania, and at the University of the New England Conservatory. Abroad he became the pupil of Karl Reinhardt, and of the Blackfeet Indians of Montana collecting musical materials. His opera, *Paha*, was produced at the Royal Opera under Dr. Karl Muck, in Berlin, in 1914. In 1915 he was a member of the *Chicago Opera Company*, and in 1916 of the *Metropolitan Opera*. In 1918 Mr. Nevin became professor of music at the Kansas State University and in 1919 he became a member of the faculty of a singing school in the American Army camps, his wife, Ethel, as a trained nurse. The two were both wounded in Europe.]*

To have the real awakenings that Indian music is capable of producing one should actually live with and take part in the every day life of these interesting people. There should be experienced the hidden stratagem of the prairie and its lure of flowering growth, so brilliant in its coloring, its subtle perfumes which drift with the soft breezes and spread a fragrance of a delicacy which the world will never cease to hold. There where the winds keep secret the voice of a magic spell through which they grasp the song of a singer and rising, wait it with delight to the blue of the sky as distance leads to distance a passage for its echoing flight.

The song of a traveler, the chant of a "medicine-man" or a hymn to the sun, goes hand in hand with surrounding charms that play over the vast expanse reaching out to the touch of the heavens at the horizon's meeting place. In that land, hear the songs of the Indians.

There is a diversity of moods in the music of the Blackfeet tribe (whose reservation lies in the northwestern corner of Montana), moods of stress and sorrow, to the wistful songs of love and romance. In these songs the Indian's life is reflected in the structure. Religious music has but little variety. To the unaccustomed ear, one dirge following another, seems but a repetition of the former. At a service of a religious society (the ceremony of the "Beaver Bundle"), from eight in the morning to five in the evening, with a pause of less than an hour for the mid-day meal, I saw the Indians of the tribe, numbering two thousand, sing two hundred dirges were sung, either as solos or ensembles. Each dirge was a musical supplication to an article taken from the bundle, which contained symbols of talismanic value. So similar were these vocal offerings I could not distinguish one from the other. To the Indian all these dirges have individual characteristics which are to them quite distinct, and proof of their highly cultivated sentiments lies in the manner in which they are said through the lack of words. There are no texts to the real traditional Blackfeet songs. Inflections give the sentiments. I recall but one bit of a song that had words. That was sung by children as they played a game similar to our "catch." To the child that was to do the catching, words to the effect of, "you're a little polka cat and you can't catch me," were set to a tune.

Laments and Dirges

When the Wild West shows were traveling over the country, Indians visited before and after the performance, when asked to sing, persistently sang laments, chants or dirges which spread the impression that melody did not exist in the music of the red man. There are possibly two reasons for the constant use of this monotone, religious rendering. First, it is rather a savage instinct, and secondly, it is a means of protection which an enterprising manager might not only request but demand that they sing. Second, the Indian is of the deepest emotional nature. No mortal can suffer more acutely from nostalgia. New ways, new days were constantly coming to these members of the traveling show. Depression would fall upon them through the actual seeing of sights unbelievable, casting them through sensitive moods, into the fear of a witchery land, the wonders of which were beyond their comprehension but they naturally turned to the all wise protection of their god, the sun.

Considering the hundreds of thousands who visited these performances, it stands without argument that the Indian had no sense of melody. Only the few who knew Alice Fletcher's admirable collection of aboriginal music were of different opinion, and through the unique dreams of melody, found by Cadman, Leura, Skilton and others, the world has come to acknowledge the lyric charm these songs possess.

The melodic flow that is found in "The Night Songs," need never fear for romantic appeal. This style of song is equivalent to our "serenade." During the four

days of the Sun Dance, these melodies are quite in vogue. At the evening hour, when twilight turns to dusk, I would steal away to the top of a roll of the prairie, overlooking the hundreds of wigwams illuminated by the fires within, and, throwing myself flat on the ground, I would begin to sing the old war song, the war song and sing his night song. There are many minstrels and my waitings were seldom left to disappointment.

That the maiden being sung to should have no doubt as to the personality of the singer, the lover would place a word of sentiment that she would recognize, upon one tone of the deep, trembling vibration of his song. Presently, from within the wigwam, with its evening light, a maid would come out, and, holding a shield over her head, would creep back into the midst of her people. The brave, seeing her enter her wigwam, would draw his blanket about her, then saunter off into the shadows of the night. But the beauty of the scene and the soft appeal of the Night Song lingered and the meaning of "all the world loves a lover" could be understood.

A chief may arise from the seated group and, naming a chief among the visitors, asks, "Let me encounter that took place between them." The one reciting the episode is always the victor, the other admiring having been vanquished. But when it comes to a vanquished one's turn to sing, it is his turn to sing, and he is compelled to sing the above-mentioned victor, when it was his fortune to win. And the former conqueror will then admit again, his defeat. The telling of these stories is called, "Counting Goos," and at the conclusion of each recitation a war song is sung. This music starts off in a low, heavy tone, with forbidding significance, which gradually grows into the savage, short cry of war, which the Indians call "the war whoop." The chief, with his tribe, who have formed a circle and in keeping with the meaning of the theme, they move in a slow dance of rigid motion. About every four hours the singing becomes more agitated, both in spirit and movement of the dancers. Continually growing toward the fury of its completion, the song changes more rapidly to greater savagery, each dancer now choosing his individual steps and attitudes.



ARTHUR NEVIN

Be Generous with Praise

By Arthur Schuckai

DOLLY came home in tears. "What's the matter?" asked her mother. " Didn't you have a good lesson? Did the teacher scold you?" Dolly shook her head. "No—no," she sobbed. "Well, why are you crying then?" asked her mother. "Because he d—didn't s—say a—any thing," was the surprising answer.

It seemed Dolly had expected her work to be praised, and she had been disappointed.

Men need a lover, and a child needs praise. Perhaps this is not the most lovely trait of human character, but it is a very real one. There are many songs of praise, but few say "praise" itself as their theme. They should do so, for nothing is more praiseworthy than praise.

Praise to a child is like water to a thirsty plant. Every effort of a child should be noted and appreciated.

Now one chief will cry out above the voices of the others, this example followed by another chief, who is fast falling into the clutch of turbulent excitement that is warmer and more intense. More frequent now become the outbursts of the war cries. They no longer seem a part of the pulse of the race, but burst from upraised or lowered head and driving, panting, into the hills with the vigor of the scene. The bells that are fastened below the knee of the dancer seem to rage in their ringing, driving themselves to a higher pitch in effort to urge the wearers on to greater indulgences. The war cries begin to roar in the air; they strike up into the heavens where they reluctantly hesitate for a moment, then, as though crazed by desire, they continue, driving in their stampede over the prairie with echo chasing them in wild confusion. Of a sudden one is conscious that the dance has ended. With the united voices the last war bolts forth and the dancers are reclining on the ground, their naked breasts heaving from the violence and the perspiration glistening on their bared bodies. Heino? No. It is like the fascination of a ghost story, told in a group of friends by the glow of a log fire.

Sweat Lodge Song

The Indians call their wigwams *lodges*. In fact, all shelterings, for man or beast, take that name. The Sweat Lodge is a covering in which a bath similar to the Turkish bath, is taken, and it has been a practice as of that traditional history. They are built by the placing of hundred willows firmly placed in the ground, then bent over and interlocked at the top. The shape is oblong, and it is driven for a man to lie at full length and sufficiently wide for the bodies of two men with a space between, where an excavation made (about a foot square) to receive stones of cobble size, that are highly heated on a fire immediately in front of the entrance. Blankets are thrown over the willow frame and tucked close to the ground. When all is ready, the stones are heated by two sticks, placed in the excavation, the blankets fastened at the entrance and then at intervals, water is thrown over the heated stones. The lodge is but three to four feet high and the stones that arises soon fill the enclosure. The two naked men then begin the ritual. Twenty chants are sung, after which the bath arises and going to a stream nearby, plunge into the cold water that race down from the snow-capped Rocky Mountains.

The chants are low in tonal quality, being uttered through the nostrils and mostly monotones. However, they are significant themes, since both men can sing in perfect intonation. And woe to the bathers if they must make mistake for there are others outside, waiting their turn and listening attentively and shame would fall upon the chancers if they made failure either in the chant or its position on the list.

There may come to those who read, a humurous impression of the practices herein given. Knowing the Indians as I do, I respect every one of their religious ceremonies and hold a high esteem for the sincerity in which they perform their different services. We, who live under entirely foreign conventions, must not be too critical. Men of our own race have peculiar customs. For instance, the "dogie song" did not believe it is generally known that, during the long drive of cattle from Texas to Fort Dodge, Kansas, which took place years ago, great difficulties came to the cowboys in charge. The herd, daily traveling deeper into strange lands, called for tactful management on the part of the cow-punchers, to keep the steers in control under the nervousness the strange surroundings developed. I do not believe it is generally known that these cow-punchers, during the night, would ride slow and let the resting herd sing and sing "cow holladays." And is it generally known that the effect upon these animals was such as to quiet them into repose and sleep? The cowboys called these songs, "dogie songs" and the use of them, at night, was as needful as the lasso during the day.

I have attempted to give here only the most imposing use of music as rendered by the Blackfeet tribe. Those have their slumber songs, songs for games, songs to heal the sick. "Medicine men" have their songs to call the aid of supernaturals in their exhibition of magic ability which they rarely keep where they possess. I have never seen a people more devoted to, more dependent upon, and more highly valuing music. They realize their devotion to this art and its emotional appeal should live with them—live in their wigwams, travel day after day with them and be in constant touch with them—should practically forget one's origin and become an Indian. Stopping at an "agency" and merely making visits to them, gives anything but a *real* understanding and appreciation. The Indian is stoic before the white

man. He realizes the hopelessness of their conditions and that a mightier race, not understanding, gives them little thought and seldom a thought that could be called serious.

After dropping the habit of comparison, forgetting the conventions of my own people and living only in the life and laws of the Indians, I found a new realm, all our own, where romance, idealism, and glorious flights of imagination were the chief factors of its domain. To-day I have a real respect for these savages and I know of no friendship so amiable as that of real savages as they give when once convinced of mutual reciprocation. When a man tells me he knows the Indians and follows the statement by condemning them, I have never failed to find that he knows them only from the outer edge of their lives. Several years ago I met a young German boy in Germany. At the time preparations were going on for the production of my Indian Opera, *Poia*. This young man, in almost a childlike manner, said to me, "I know the Indians. Why, I once worked a store near a camp and one day I sold a baby-carriage to a squaw." I went my way, silent, but in deep indignation, and with a higher respect for the American Indian.

Upon his return to Rio Janeiro the Emperor, Dom Pedro, who formed an attachment for Troyer, ordered that all of the musician's records of tribal melodies should be arranged musically and set to Portuguese words. This work was just about completed when Dom Pedro himself lost his throne.

In the year 1870 he returned to New York again and became successful as a teacher. About 1870 he removed to San Francisco. In that city he became the librarian of the *California Academy of Science* and engaged in explorations of the southern part of California. Because of this one of the highest and richest mountains discovered is now charted on the maps as "Mount Troyer."

In 1871 he made a special trip to the Zuni (a Zuni) tribe Indians, believed by many to be the most highly developed and at the same time the oldest tribe in the United States. After long residence among these remarkable Indians, Troyer made records of most of their principal songs, which are now published in "Traditional Songs of the Zunis." These, in Troyer's arrangements with English words, were so beautiful that great artists like Schumann-Hensel and David Bispham immediately adopted them in their recital work. The most successful of these is the *Invocation to the Sun God, The Festive Sun Dance*. Also the *Kiowa Tipi War Dance*, which he arranged for the piano, is well known.

Realizing that with approaching old age he would not have an opportunity to carry out his desire to lecture extensively upon the subject of the Zunis, he decided to put his lecture in print with an appropriate program of his works arranged for concert performance. This lecture is now published, giving a wonderful historical outline of the *Cliff Dwellers of the Southwest*.

Interesting Facts About the Indians

FIFTY-EIGHT distinct languages of Indian tribes are recognized by the American Bureau of Ethnology.

At least as many as fifty-one linguistic stocks of Indians, different from those in the North, exist with stock of Mexican line.

Footeans, King Philip, Tecumseh, Pontiac and Black Hawk, historic fame, all were Algonquins.

At least 150 commonly used American words are of Indian origin, such as Chipmunk, Moosk, Mugwump, Pemican, Raccoon, Skunk, Squash, Terrapin, Tomahawk, Tuxedo.

Hundreds of geographical names in America are of pure Indian origin.

Mexican and Central American Indians devised elaborate calendars.

Among the Iroquois Indians the position of the woman was very high, and female chiefs were by no means unknown.

Generally speaking, the skull capacity of Indians is less than that of the average white man.

In South America it is reported that of 40,000 inhabitants, 30,000,000 are Indians or have an admixture of Indian blood.

The following vegetable products were cultivated in America in Pre-Columbian days by the Indians, and we are indebted to them for these products now bringing the world annual revenue counted in thousands of millions: Potatos (common and sweet), maize (sweet and field corn), tomatoes, cocoa, vanilla, kidney beans, squash, pumpkin, peanuts, pineapples, maple sugar, tobacco, quinine, etc.

In 1825 the total population of all America was estimated at 13,000,000 whites, 6,000,000 negroes, 6,000,000 Indians. The last Franz Listz took an interest in him and he became one of the lesser known satellites of the master. Refused professorship at conservatories in Frankfort and in Stuttgart, he decided to become an American and arrived in New York City, where his excellent letters of introduction soon enabled him to secure a fine clientele of pupils and musical friends. It is said that the late Theodore Roosevelt received a few piano lessons from Troyer.

The music of the Indians was for travel and excitement consumed him and before long, on the advice of L. M. Gottschall, he gathered together a company of Italian, French and German opera singers and toured South America. At first the venture was a great success, confined for at least 25,000 years and not more than 200,000 years. Take your choice.

Indian Musicians in the Modern World

"Red Cloud," Famous Indian Performer on the Sousaphone, Tells of One of the Most Remarkable Careers in All Musical History

[Editor's Note.—The following story is given direct to THE ETUDE from "Red Cloud"—Mr. John Koontz—the giant Sousaphone player of the Sioux Band who was born in the heart of a Sioux Reservation, and is now acknowledged one of the very finest living performers upon his instrument. The Sousaphone was named thus by the manufacturer in honor of the inventor, Mr. Sousa, and is now used in bands in all parts of the world. It is a form of the large bass helicon tuba (bassoon) so adjusted as Mr. Sousa puts it, that its tones are not heard a half mile down the street before the band comes in sight. It affords also a wonderful refinement of the effects of its predecessor in concert bands.]

Story of Princess Watahawso and Others

"WHEN my mother carried me around on her back a little papoose, probably a week old, she would carry me to the Indian burial ground. I was told that some day I should play in the greatest of modern bands. Certainly, there was nothing in my childhood surroundings that suggested it. I was born on the Fort Peck Reservation. There were 32,000 Sioux on the reservation then and 200,000 of us at that time at Pablo, Montana. My earliest recollection of hearing music is hearing my own mother sing. She sang at all times, especially when she was working, and I loved to listen to her and to the other women singing old songs of their tribe. Many of the songs had probably been taught for centuries, and, although they had been carried down without any mention of notation, it is hardly likely that they ever varied very much in any tribe. The Indian has a respect for music that in some instances rises to a superstition. I doubt whether any of the white races have an understanding of what this deep seated love really is. The instruments are virtually limited to drums, flutes and rattles, therefore, most of the music is singing, largely without words but to special syllables."

"Can one realize the spirit of independence of the Indian and why for so many years he looked upon the Indian Bureau, at Washington, often represented by old worn out, good for nothing political benchmen, as a curse to the race? Many of these men kept their positions by causing strife and the Indians naturally detested them. The Indians have a natural desire to live without the race instead of permitting it to develop along natural lines in the right way can never be forgiven. Now, they realize (at least some of them do) that the Indian has within his own people men capable of managing affairs; but none of these men, owing to political intrigue, has ever been permitted to participate to the extent that the Indian is relieved of the idea that he is a subject or a ward. It is believed to say this, as I have written it, is not out of place in a little article.

"When I was a child the Government realized that certain dances and ceremonial songs might incite the tribes to warfare and therefore prohibited them. For this reason I never took part in a War Dance, although when I was a very little boy I remember two battles with the soldiers. It seems a kind of a dream now. My mother took me out on a battle where we could not see the field, but we could hear the firing and we had to go forth in battle with their hellish costumes and their war-paint and I saw in the far distance the Government troops come out in their dark blue uniforms. Then the firing commenced and I saw the braves topple off their horses and knew that many of them would never come back. It appears that our tribe was to be unjustly disciplined for horse stealing for which it was not responsible."

"The Indian, when he has the fair balance of power, will not sit down before injustice and he becomes a terrible fighter. This time, for once, the Indians were victorious and the soldiers had to retreat. The Indian does not want to be made to cut his long, shiny, black

braids of hair because he thinks they are much more beautiful than short hair. Again the ceremony of cutting the hair is one associated with death, incurring and bringing bad luck to all the participants. The Government knew this and forced us to cut our hair as it forced him to live in log houses instead of tepees and wear clothes often entirely unsuited to his life. Consequently tuberculosis stepped in and the American Indian died by the thousands. Do you wonder that he fought superior numbers against such wicked stupidity?

"The process of 'civilization' with the Indians must of course be a gradual one. When I was a little boy I was sent to a school, a government school, then I went to the Carlisle Institute where I studied for a while. Later I went to Carlisle where I was the so-called star Full-Back on the famous Carlisle football team for three years. Meanwhile I had always been interested in music and as my instrument was the tuba, I played it whenever I had a chance. At that time Buffalo Bill (Col. Wm. F. Cody), who understood Indians and treated them with great respect, came to the reservation and his great show. I earned with this show from Europe, giving the crowned heads and the citizens an idea of Indian strength and endurance in what is really a very dangerous business even when one is supposed to 'know how.' We were kept on the go so much that I heard very little good music except that played by our own band, which was a very good one.

"When I came back to America I became more and more interested in music. I joined the Dermison Wheelock Indian Band and finally achieved my great ambition to play in the Sioux Band. Mr. Sousa must have an inborn feeling for the Indian because in his famous suite *Dwellers in the Western World* he has



PRINCESS WATAHAWSO

beauties and a new Indian section which, although composed of themes which are originally Indian, are yet in themselves quite as beautiful as all the characteristics of Indian music quite as though some departed Indian spirit had inspired him. Of course, the piece is a great hit every time we play it. Last year, when I was still a student at the Carlisle Institute, I went to the Fort Peck Reservation. There were 32,000 Sioux on the reservation then and 200,000 of us at that time at Pablo, Montana. My earliest recollection of hearing music is hearing my own mother sing. She sang at all times, especially when she was working, and I loved to listen to her and to the other women singing old songs of their tribe. Many of the songs had probably been taught for centuries, and, although they had been carried down without any mention of notation, it is hardly likely that they ever varied very much in any tribe. The Indian has a respect for music that in some instances rises to a superstition. I doubt whether any of the white races have an understanding of what this deep seated love really is. The instruments are virtually limited to drums, flutes and rattles, therefore, most of the music is singing, largely without words but to special syllables."

"The new interest in Indian music does not surprise me. To me, its charm has been known for years. What could be more romantic than to see on horseback a brave Indian silhouetted against the sinking sun singing a love song to some sweetheart hiding behind the shield of a tepee. Once I went out on my horse and I heard an Indian playing a flute. I stopped and listened to him. Few people know that horses are very sensitive to music. They will bear it in the far distance and seem to be fascinated by it. My horse stopped and I went to investigate. There, high up in a cottonwood tree was a brave playing a love song on his departed love. The instrument he used was a *Cantsu-tee-pa* and it meant 'My heart is sad and sore for longing.' It was a picture there in the solitude that few could forget.

"Many composers have caught the Indian idea in modern music by the imitation of real Indian themes.

When I heard such and knew that it was the real and not the imitation of the Indian, I was very pleased.

It is the 'call of the wild.' We can play such pieces as

the American Indian *Rhapsody* by Preston Ware Oren, founded on real Indian themes, given him by Thurlow Lieurance, a piece that has been one of the big numbers with the band for a year, I feel as though I could jump right up and 'holler.' I heard some of those same songs when I was a little papoose and they are in my blood and always will be in the blood of my children as long as the world exists."

Princess Watahawso and Others

The interest taken in the American Indian upon the concert stage of to-day is very gratifying to those who have so long been concerned for the welfare of the race.

The Princess Watahawso, who, during recent years, has been attracting wide attention, vindicated the prophecies of her admirers by the immense success of her first large New York recital at Edsel Hall last year. It is reported that she has heard Watahawso for many years, and the development of her naturally beautiful and powerful voice has been a great revelation. She was born the daughter of Chief Nicolas, a Pequot-Scot chieftain, on an island near Bangor, Maine. Her father was an educated man, and Watahawso accompanied him as a child when he lectured upon the Indians, interpreting the Indian dances and songs. She was then taken to Cambridge, Massachusetts, to be educated. Later, she studied with Sander Radanovits, of Chicago and with William Thorner, of New York.

For some years she was the soprano in one of the



CARLOS TROYER

The Passing of Carlos Troyer, Musician and Explorer

Famous Friend of the Indians and the Notable Work He Accomplished

JUST AS THE ETUDE was going to press for this special Indian number the news of the death of one of the greatest workers in this field came to us. Carlos Troyer died in the city of San Francisco, July 26th, 1920. This famous investigator was born in Mann, in 1837. At the age of eleven he toured Germany, Austria and Holland as a violin prodigy. Jenny Lind took a great interest in the little fellow and advised him to study piano. This he did with Dr. Aloys Schmidt and with Heinrich Haller. Franz Listz took an interest in him and he became one of the lesser known satellites of the master. Refused professorship at conservatories in Frankfort and in Stuttgart, he decided to become an American and arrived in New York City, where his excellent letters of introduction soon enabled him to secure a fine clientele of pupils and musical friends. It is said that the late Theodore Roosevelt received a few piano lessons from Troyer.

The music of the Indians was for travel and excitement



RED CLOUD—"SOUSA'S SIOUX"

THE development of many sciences is dependent, to some extent, on the development of the instruments used in making their observations. On the accuracy of these instruments depends the validity of the science, though mechanical means are added to the experience and intelligence of the observer.

The first method of studying Indian songs consisted in writing them down by ear. Indian songs were thus preserved by Miss Alice C. Fletcher, Dr. Hoffmann, Dr. Boas, and Mr. Mooney, while Dr. Sturtevant and Dr. Theodor Baker represented the investigators in the field. But the invention of the phonographic recording apparatus marked an epoch in the work. It then became possible to hear a song over and over, and to compare renditions of a song by several singers. Miss Fletcher at once availed herself of that aid and used the phonograph in recording Indian songs during the latter part of the eighties. Dr. Fewkes demonstrated the use of Indian songs at a meeting of the National Academy of Sciences at Boston, in 1891. Since that time a very large number of Indian songs have been recorded on the phonograph, and it has become customary for ethnologists to make phonographic records of the songs which occur in the myths or ceremonies under examination and to record an important phase of the study of Indian music.

Since the introduction of the phonograph its mechanism has been steadily improved, but the transcription of the songs must still be done by ear. Looking forward to the further development of this study, it seems probable that the next epoch-marking invention will be that of a device for transcribing the songs. Such a device would eliminate the personal element and show us mechanically the number of vibrations in each tone produced by the Indian. It would prove or disprove much that is now a matter of speculation and might justify the use of special notation, or a minutely graded scale, for the graphic representation of Indian singing. For several years this problem has received the attention of students, and it seems to be approaching solution.

The work of the writer consists in the recording, transcription and analysis of Indian songs, five tribes having already been studied. The method of the work is as follows: A phonograph is taken to the Indians and songs are there recorded by the Indians. The next step is the transcription of the songs in ordinary musical notation, the pitch of each tone being indicated as nearly as possible on the lines and spaces of the musical staff. The only special signs used are a plus or a minus sign, placed above a note to indicate a considerable deviation from pitch.

Having recorded and transcribed the songs, the next step in the work consists in their analysis by a system by which the writer has developed during the recording and observations of about one thousand songs. This system of analysis reveals many peculiarities of the songs, but only three will be considered here. The first peculiarity to be shown is melodic in character and suggests a feeling for a fundamental tone and its principal overtones.

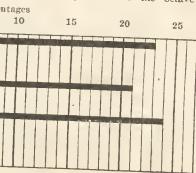


Diagram 1—First note of song—its relation to keynote

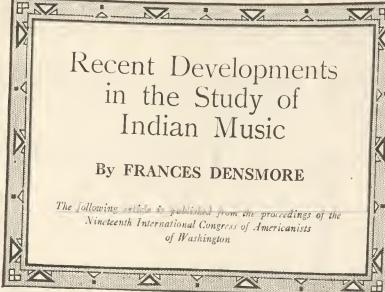


Diagram 2—Frequency of occurrence of certain intervals

vals 16 per cent. of the number of progressions.

Continuing this analysis, the entire number of intervals was expressed in terms of semitones by multiplying the number of occurrences of each interval by the number of semitones it contains and continuing the result. From this total (48,805 semitones) the average interval was computed and found to contain 3.02 semitones. As a minor third contains three semitones, it is seen that the average interval in these songs is approximately that interval. From these observations it appears probable that the "minor sound" of Indian songs is the one the prominent interval of a minor third.

We will now proceed to a third peculiarity of Indian music as shown by the analysis of six hundred Chippewa and Sioux songs. This peculiarity is rhythmic, and consists of a short unit of rhythm, repetitions of which occur in the song; these repetitions, frequently interspersed with other phrases, give a rhythmic completeness to the melody. Sixty per cent. of the songs under analysis contain one rhythmic unit and from two to five rhythmic units occur in slightly more than 7 per cent. of the songs. In many instances the rhythmic units are short, the first unit are reversed in several songs and some containing two or more rhythmic units there is usually a similarity between all or a portion of them, though each retains its own individuality and is accurately sung. Diagram 3 indicates the frequency with which rhythmic units occur in Indian songs under analysis.

On examining these songs to determine the final tone, it is noted that 61 per cent. of the songs end on the keynote. It is further noted that 25 per cent. have a combination of two tones, beginning on the dominant in the upper octave and ending on the keynote. These atavistic peculiarities suggest a feeling for the keynote and its three principal overtones.

The second melodic peculiarity to be considered is the prominence of the minor third. It is a familiar saying that "Indian music has a weird, minor sound." This is a common saying, as it is held by many people we may be permitted to use it as a starting point, and may make a careful examination of our group of six hundred songs in order to determine whether the impression is founded on fact.

After deciding on the keynotes of the several songs, the writer divided them into groups of major and minor tonality according to the interval between the keynote and the ending note. As a result of this test it was found that 70 per cent. of the songs were major in tonality or, to use the common musical terminology, were in major keys. This shows that the popular impression was not due to the "weird" of the songs. A table was then prepared showing all the intervals occurring in the songs. These numbered more than 16,000, and the most frequently occurring, 30 per cent. of the entire number, indeed, it was the most frequent interval, was the major second, which was often used as a passing tone, having slight melodic importance.

The frequency of occurrence of the principal intervals in these songs is shown in Diagram 2, the minor second comprising 3 per cent., the major second 41 per cent., the minor third 30 per cent., the major third 10 per cent., and larger inter-

THE ETUDE

THE ETUDE

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MARCH OF THE INDIAN PHANTOMS E.R. KROEGER
These themes are original with Mr. Kroeger, but they have the genuine Indian character. The whole atmosphere of the piece is typically aboriginal.

Grade 7
Solemn M. M. $\text{♩} = 40$

pp misterioso una corda
Ped. simile
tre corde cresc. moto
Ped. simile ff
ff sonore
dim. molto
puna corda
last time to Coda
Tempo Primo
Coda
dim. ppp
dim. sempre
pppp
Meno mosso Chant of the mission Priests Quasi religioso
Ped. simile
Lento
D. C.

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GIPSIES
TZIGANES

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Con fuoco M.M. = 126

THE ETUDE

ED. POLDINI, Op. 86, No. 3

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Con fuoco M.M. = 126

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THE ETUDE

INDIAN LOVE SONG
ON AN INDIAN MELODY

CHARLES WAKEFIELD CADMAN

This number serves to display the effect to be attained by the use of rich chromatic harmonies against the sombre, diatonic aboriginal theme, Grade 3½ With lightness and simplicity M.M. = 69

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DANCE OF THE TOYS

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Allegro M.M. = 108

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WALTER ROLFE

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Tempo di Valse M.M. = 64
Poet and Peasant - Suppè

WALTZ

WALTER ROLFE

SIOUX SCALP DANCE*

Feroce M. M. = 120

SECONDO

LIEURANCE-OREM

Con brio

ff

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SIOUX SCALP DANCE

Feroce M. M. = 120

PRIMO

LIEURANCE-OREM

Con brio

ff

SECONDO

THE ETUDE

SECONDO

THE ETUDE

ROSE PETALS
ROMANCE
SECONDO

PAUL LAWSON

Andante moderato con espress. M.M. = 76

mf cantando

Fine p

rit. D.C.

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THE ETUDE

PRIMO

THE ETUDE

PRIMO

Furioso

allarg. fff

ROSE PETALS
ROMANCE
SECONDO

PAUL LAWSON

Andante moderato con espress. M.M. = 76

mf cantando

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rit. D.C.

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p

fp

2p

pp

legato

cresc.

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c) 
d) As before.

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Andante moderato

mf con grazia

Moon

Deer, How near

Your soul di vine...

Sun Deer, No fear

In heart of mine.

THE ETUDE

PI agitato

Skies blue, O'er you, Look down in love;

Waves bright Give light As on they move.

Hear thou My vow

mf a tempo

live, to die.

Moon Deer, Thee near,

Be beneath this sky.

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May be sung throughout, or recited wholly or in part. A comical characterization of the sporadic rebellion of youth against all convention.

FAIR WARNING

THE ETUDE

JESSIE L. PEASE

Quickly

1. I'm gon - ta bust a win - der, An' mud - dy up th' floor, An'
 2. I'm gon - ta squirm an' whisper, An' cough like hor - ses do, An'

yen an' wake th' ba - by up, An' slam th' par - lor door, An' eat with all ten fin - gers, An'
 miss my dern ol' with - me - tie, An' sass th' teach - er, too, An' spill my ink an' smear it, An'

lick my plate By jing! An' nev - er wash my neck an' years, R' face R' an - y - thing! laff, an' laff, an' laff! I'm

slower atempo gradually more excited

gona chew to - bac - cer, An' puff a ci - gar - ette, An' tare my pants, an' scuff my shoes, An'

git my feet all wet, An' ketch th' mumps r' some - thin' An' say my dol - lar's lost, An'

pp/threateningly

don't care, I'll bet I do it - For I'm sick o' be - in' bossed, I'm sick o' be - in' bossed!

mf

ff

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THE ETUDE

A Possible Remedy for Some Musicians' Nervous Troubles

By Dr. L. K. Hirschberg, A.B., M.A., M.D.
(Johns Hopkins University)

ONLY the hard-working musician can realize what a drain upon the vitality and a strain upon the nervous system is a season of concerts, teaching, and study. Few other workers are held in such high tension and strain as that the average music teacher after a few years of close application usually shows very clearly in his countenance the marks of his extremely exacting work in which he has long engaged.

Of the more or less recent discoveries of science may prove a boon to the nerve-tired, brain-worn, paten - ectomized, exhausted musician, especially physiologically changed his body. The noted scientist, Prof. Casimir Funk, Dr. Philip L. Hawk, and Dr. Olaf Berglein, after lengthy investigations, attest that a cake of fresh yeast taken in proportions to suit the individual two or three times a day will have a vitalizing effect which may readily lead to improved skill, the calming of irritation, and the general stimulation of the entire system.

The reason why musicians are "nervous" (and by the way, nervousness is a wrong name for emotional irritability) is to be found in the fact that they concentrate mentally with great intensity and at the same time must control their muscular technique with infinitesimal precision and precision. The music teacher combines this with a self-centered, indoor, sedentary life with little relaxation or time for the frivolous pleasures which lessen the strain. They are also notoriously careless about obtaining the right foods containing ample vitamins, enzymes, etc. Vitamins, as yet chemically unidentified,

are found in different forms in fresh vegetables, milk, cream and butter. But no form is more easily digested in yeast. It is also true of enzymes and other important ingredients in yeast which it is believed by scientists now may prove a very effective agent to turn the blue, melancholy, depressed, unpleasant emotions to optimistic, cheerful, calm, conciliatory, glad and pleasant ones.

The amount taken of the ordinary cake of yeast, which is bought at most grocery stores, depends upon the individual. Some have found that it is better to take the yeast a little while before meals on an empty stomach. If too much is taken at a time the stomach may be deranged. In some of the scientific experiments conducted the yeast was taken three times a day with meals, and the subjects of the subjects were greatly improved, their general health benefited, their cheeks became rosier and blusher, laughter took the place of self-pity and supersensitivity, and chronic resentment changed to complacency and the willingness to go half way in most matters. But what is of greatest interest to the executive musician is in the experiments with the agility and dexterity of the fingers, lips and throat, as well as the muscles generally were evidently improved to a marked degree. If yeast were what is commonly known as a drug it would not be safe to take it except under the supervision of a physician, but, on the other hand, it is a highly concentrated food with a peculiar kind of nourishment which musicians and people with nervous temperaments may take to advantage.

Giving the Left Hand a Chance

By L. E. Eubanks

The player of musical instruments, if anyone, should be ambidextrous. The beginner on violin or piano often feels that he could use half a dozen instruments at a time! A left-handed pupil can use a "left-handed instrument, and should; but my argument is that all players should seek to have just as good a left hand—or right, in the case of left-handedness—as possible. Every teacher must have observed that the pupil who naturally, or from training, has two capable hands instead of this, makes better progress by reason of this advantage.

Admittedly, the best training for any work is the repeated performance (practice) of that work. But nearly always there are other helps, what we might term collateral training; and this is valuable in that it provides for more work to the same end without the satiation resulting from over-application on direct means, and in this case, left-hand culture, the muscles will possess decidedly more specific strength and control for being generally strong.

Any one can bring up the "secondary hand," whichever one it happens to be. Let your left hand "boss things" for a while; giving it the little things at first; Wind your watch with it, shake hands, etc. Practice at driving a nail with a hammer is fine. Reverse the usual position of your hands on such tools as a broom, shovel and axe. Turn your parasol walking stick over to the left hand, and by all means do a little writing with it at every opportunity.

Such light work will develop control, and give the smaller muscles a chance to start. Developing the large muscles of the arm with very heavy work at the be-

ginning is a mistake, as it tends to embarrass the smaller ones upon whose good work accuracy and control depend.

Gradually, one can make the work harder—always remembering that control is worth more than mere muscular bulk. In carrying things, like a suit car or a bucket of water, give your left hand a little more than half the work. As a rule, if you are right-handed, the biceps of your left arm will be better developed than its triceps. To remedy this, lie facing the floor and press the body up to straight arm position (dipping, in gymnasium parlance). From day to day throw more weight on the left arm until you can do this of this advantage.

Practicing with a ball or stones with your weaker arm. Also have two balls thrown to you simultaneously and try to catch one in each hand. Make it a rule to try to do with one hand whatever you can do with the other. If you have a pet athlete sport—and everyone should have—it is a means of strengthening your weaker side. Sometimes are ideal for this; boxing, wrestling and rowing will develop "two hands." Such one-hand games as tennis and fencing can be made just as helpful to one hand as to the other. And you will lose nothing by the plan of exercising the left hand. When your right takes back the racket or bat after a few left-handed strokes, it will possess added dexterity, because to use the left hand even fairly well you have had to use the "form" particular attention to which there is a bit of psychology involved here but without going into details, I can assure you that it will work every time, in any one-hand game of art.



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Department for Voice and Vocal Teachers

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"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Some Principles of Scientific Voice Training

By Wm. C. Armstrong

Why is it that intelligent people, living in an age wherein science is king, refuse to accept that same science as being applicable to voice training?

Why is it that people who are neither singers nor teachers, and who, therefore, cannot possibly offer an intelligent explanation of the why and wherefore of the counter claims, will insist upon advising vocal students to steer clear of teachers who base their modes of teaching on scientific principles, when those teachers have arrived at their conclusions through a lifetime's study of all phases bearing on a single subject, and who have proved their conclusions through years of practical application?

Why? There can be but one answer—ignorance of the fundamental principles of a subject, which has resulted in haphazard conclusions and erroneous advice. That student minds may be purged of the influence of incompetent advisers, we cite an explanation of the part science plays in voice training, one of the many interesting cases coming within our personal experience. Miss X had been taking vocal lessons for about a year, when, for some reason or other into which it is not our habit to inquire, she decided to change teachers, and, acting upon the advice of a professional singer, came to study with a famous singer. Her voice had been trained as contralto, with a view according to observation, the opposite to what it should be; but in spite of observation, the low notes were in evidence.

These heavy tones, starting on low "A" changed to a lighter quality at the first "E," above, and again at the upper "E_b," at notes above the "E" being of the quality of the treble strings, which, but for what one might call a desire for smoothness or roundness, had all the essentials of a superior high soprano. This last was quite in keeping with the narrow face, corresponding smallness of cheek-bones, the small nose-bridge, short neck, small vocal organ, a hand wearing a five and a half fingered glove, a foot a "3-A" shoe all of which being intensely feminine, was in direct opposition to anything suggesting masculinity. And yet there remained the heavy masculine-like low tones.

How Pitch is Altered

The muscles of the vocal organs which alter the pitch of the voice through general muscular relaxation, are those which form a part of the bodies of the vocal cords, and govern their contraction and relaxation (Thyro-Arytenoids), and those which draw the cords together to resist breath pressure, and create vibration (Arytenoid and lateral Crico-Arytenoids). The former are in a state of semi-relaxation, the edges of the vocal cords are affected little, causing an effect similar to the loosening of a string on a violin, when the vibrations of the string become slower, and pitch relatively lower. If the latter (Arytenoid and lateral Crico-Arytenoids) be in a lax condition, they do not approximate sufficiently the vocal cords, and as there is a certain degree of tension maintained in the cords from such approximation, the action of these muscles adds to the laxity of those established by the laxity of their lower muscles, and the normal pitch of the voice is affected as in the case of the violin string.

We have spoken of a ready quality which characterized the otherwise superior high notes of this singer, and will now explain the cause of this.

When a high voice has been mistaken for, and trained as one of a lower compass, the vocal cords are not drawn together sufficiently to resist the outgoing breath; and the above-mentioned muscles,

which govern the contraction of the vocal cords, do not contract sufficiently to assist in the process of resistance. The bodily functions will be sluggish in action, and the general muscular system relaxed, the condition as a whole being one of laxitude.

Now, the vocal effort is a gathering together, through muscular contraction, of the forces to resist something, and that something is breath pressure; and the nature of the contraction of the muscles will be in accordance with the nature of nerve impulse which activates and controls them. If the nerves act as a half-hearted sort of way, the muscles will be weak, whereas spontaneous nerve action brings the muscles into action quickly and thoroughly, thereby increasing greatly their powers of resistance.

The reader may, by noting the comparative lowness of his voice upon rising in the morning, and its gradual rising in pitch as the day wears on, gain some idea of the effect of bodily relaxation on the normal effect of the voice. The reason for this is, that during normal sleep the vital forces are at rest, the nervous organism which actuates the muscular system during the hours of wakeful activity are in a state of repose, hence the muscular system is relaxed.

Her voice had been trained as contralto, with a view according to ob-

servation, the opposite to what it should be; but in spite of observation, the low notes were in evidence.

When the breath forces its way between the approximated vocal cords, the back ends of the cords hug closely to each other, and the greater the force to be resisted, the greater is their effort to hold together.

How is the force for the breaking down of the muscle which hold the cords together again to be increased?

Their not holding together through the strain upon the Thryo-Arytenoid muscles, which are less able to withstand the force.

Hence they become inflamed and thickened, with the result above described.

Staccato singing as a means to correct faulty voice preparation is most useful.

Lightly sung staccato notes are most admirable for this purpose.

None other approach the intrinsic value of staccato singing, for the reason that it reduces singing to a minimum.

The result of the application of this medium to the voice under treatment was just what we thought it would be. The low contralto-like tones became conspicuous by their absence. The medium notes now approached normality. On approaching the highest range the clean-cut sound of the voice was overcast by a blurring, blowing sound, which showed up plainly the voice had been forced below natural pitch, and that the forcing thereof had so worn upon the cords—losing muscles their contractive powers had been weakened, hence their failure to properly close the space between the vocal cords, and the resultant blowing sound.

Correcting Mediums

But to proceed with the correcting medium adopted in the present case. At the end of three months the voice was free from singing, and the substitution of scientific physical training, conditions improved to a degree that warranted the resumption of study. All notes below soprano low "D" were for the time being eliminated from consideration, and all attention given to developing the lofy notes of the true soprano. Terrible attacks (Glotis stroke) were first replaced by the persuasive influence of a single note.

An exercise made up of the descending scale on the diaphthong "euf" formed by the consonant "d" forming "deu" as in the French "bleu," was employed to bring down and infuse the entire range with the quality of the upper notes. Staccato singing was then introduced to develop surety of attack, preserve soprano quality, and awaken the extreme high range.—*The Canadian Journal of Music.*

Two Vocal Questions Answered

By H. W. Greene

To the Vocal Editor of THE ETUDE:

DEAR SIR—Is it that writers on voice topics hold such widely different views as to registers?

I have seen recently two so-called authorities on voice. One repudiates the idea of registers entirely; the other goes to great lengths to make the reader understand their physiological and other vagaries.

While "E. L." question may truthfully be called threble, it could hardly be more so than its answer, if correctly stated. Physiological facts are incontrovertible and unchangeable.

We all remember the old fable of "The Sigh Post," toward which two riders were approaching from opposite directions. They stopped, each on the side of the board which he was approaching, and held converse. One of them realized how perfectly absurd it was for the town authority who erected the sign post to cover it with gold plate. Whereupon, the other rider said: "Lie your back, cause it is not gold plate; it is silver plate." Which was the beginning of a hot discussion, climaxed by both pulling their horses, drawing their swords and charging furiously, each at the other. Fortunately, there was no damage done in this first onslaught, and they were turning to renew the battle when the traveler who was fighting for gold found himself facing silver, and his opponent in a similar predicament; and they are precipitating, if not driving, their voices through working in opposition to the laws.

But, someone argues, I know many contraltos who have small features. You mean you know of many small-featured people who sing, or try to sing, contralto. But they are not, nor can they be, true contraltos; and they are depreciating, if not driving, their voices through working in opposition to the laws.

Contralto? Any one would think that contraltos were as common as—suppose, when, in reality, they are more rare than tenors. Oh Contralto! What swindles are committed in thy name. Any old kind of a low note, let the sound be ever so sepulchral, rauous or catarrhal, a low note, a low notes spell "contralto." Why? Because of the insane desire of people to acquire a common, plus incapability on the part of other people to profess to teach singing, disinterested between forced low notes and contralto quality. Or it may be downright charlatanism on the part of others who will not only train a voice upside-down to please a student, and increase his own bank account, but keep the shelves filling by painting enticing pictures of New York, its concert platforms and operatic stage. The victim swallows the bait, and pictures in purple and gold, dreams of tumultuous applause and a golden harvest, and later, awakens to find the rosiness of her picture turned to a dismal gray.

Correcting Mediums

But to proceed with the correcting medium adopted in the present case. At the end of three months the voice was free from singing, and the substitution of scientific physical training, conditions improved to a degree that warranted the resumption of study. All notes below soprano low "D" were for the time being eliminated from consideration, and all attention given to developing the lofy notes of the true soprano. Terrible attacks (Glotis stroke) were first replaced by the persuasive influence of a single note.

An exercise made up of the descending scale on the diaphthong "euf" formed by the consonant "d" forming "deu" as in the French "bleu," was employed to bring down and infuse the entire range with the quality of the upper notes. Staccato singing was then introduced to develop surety of attack, preserve soprano quality, and awaken the extreme high range.—*The Canadian Journal of Music.*

Career Etchings of Great Singers

By H. W. Greene



ADELINA PATTI

EVERYONE has heard of Adelina Patti, the wonderful soprano, who entered three generations with the liquid quality of her voice. She was born February 10, 1843, at Madrid, Spain (the youngest daughter of Salvatore Patti, Italian singer), and died September 27, 1919, at Craig-y-nos, Wales. Her mother (Caterina Barilli née Cressi) was also well known as a singer in Italy. So that, in Adelina Patti's case, heredity must have been a factor, both in throat structure and the depth of the mind toward the art of singing. When but five years old little Adelina sang, and her half-brother, Ettore Barilli, gave her lessons. At seven years of age she sang at a concert under the direction of Max Maretzek. From her eighth birthday to her eleventh she sang at concerts under the direction of Maurice Strakosch, who was her brother-in-law through marriage to her eldest sister, a contralto singer.

After this Patti dropped concert work and gave herself over to serious study. Upon her reappearance, about 1858, Patti's life was one artistic triumph after another. She sang in her first part being "Lucia." Later she made her debut in England, and from this time her worldwide fame was established. Of all the many operas in which she has starred, Patti was more closely identified with the part of "Rosina" in *Il Barbiere* than any other. In fact, Rossini rearranged much of the music to suit her particular style of voice.

Her voice, while not a powerful one, was distinguished by great staccato and clearness and her range reached easily F in Alto (F³).

In 1868 she married Henri, Marquis de Caux, equerry of Napoleon III, but later (in 1885) was divorced from him, after having been separated since 1877.

In 1889 Patti again married, this time the singer Nicolin, who died in 1898. A year later she married the Baron Cedstrom, a Swede, and lived in a castle to round out the fairy-tale of her wonderful life—in Wales, called Craig-y-nos.

Mistakes in Public

"If anyone makes a mistake he must never let on to the audience by any wrinkling of the brows or shrugging of the shoulder, or any twitch of the head. The audience is very quick to catch on to that."—DAVID BISHOP.



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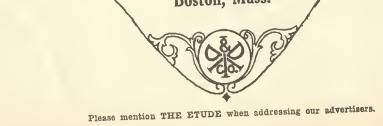
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The Pedal Piano as an Aid to Organ Students

By Edwin H. Pierce

THE young organist who aspires to anything like a leading rank in his profession must, above all things, acquire a masterly pedal technique. It is obvious that this requires long and properly specialized practice, and there are very few organ students who have access to an organ regularly for a number of hours each day to accomplish the necessary work. Then, too, the very richness and variety of tone color on the organ excites the player and leads him to experiment with stop-combinations and delight in the gratification of the ear, to the neglect of the purely technical practice. The writer has known several organists of the highest standing who, in their eagerness to play, did large organs in well-known churches who nevertheless chose to do the greater part of their regular practice on pedal pianos, for this very reason. In his own case he has found it to be so, and during the last thirty years has owned less than three different sets of organ pedal pianos of various makes, and found them an indispensable help. In the time he bought them they cost about fifty dollars a set, including the labor of attaching; at the present time the price has, of course, risen, like that of all other articles, and is too

unsettled to name an exact figure here, but if they cost a hundred or more, they would be well worth it to the organ student.

Any one of the better makes may be attached to and detached from an upright piano without in any way marring it or detracting from its future value. If the maker is within convenient distance he will guarantee to repair any damage that may occur to the piano in this way. The piano must be sent to him for the purpose, or some competent person engaged to do the work. There are three classes of persons who can do this—a piano tuner who is also a good mechanic; a carpenter or cabinet maker who understands enough of music to know what is on a piano; an organ builder. The first attaching of the piano to the piano may take one day's work, but afterward they may be taken off or put on in half an hour's time. The maker furnishes full directions.

The pedal piano is, of course, designed primarily for the use of organ students, but it is really quite an attractive instrument for its own sake. Schumann realized this and wrote three *Sketches for the Pedal Piano*. A pedal piano (square), formerly used by Mendelssohn, is still preserved in the Leipzig Conservatory.

The Simple Organ Voluntary

By William Reed

AMIDST the wealth of organ music and organ arrangements, the short and simple selection has distinct claims to be recognized. And a sufficient of such material is easily to be found. In addition to published collections of more or simple voluntaries, numerous other excerpts are to be found which may be rendered useful with a little adaptation.

It is undeniable that a large proportion of ordinary organ music, by reason of its length and development requires abbreviations to suit imitation, in order to make it conform to the average length desirable for voluntaries.

Excerpts from old Masses, especially those of Mozart and Haydn.

Airs and short choruses from the lesser known works of Handel, Movements from Handel's chamber music. Airs by Gluck, Italian composers, etc.

Preludes from the *Organ School* (Book 1). Those in E major, F# minor, E major, and Bb major are to be specially recommended. Some of the postludes (Books 3 and 4) are useful. Note the brilliant postlude in A# (Book 4).

Short pieces by Batisse (Elevations, Compositions, etc.).

Some short pieces by Hesse, Mendelssohn's Christmas Pieces in E, G and D.

From the short movements of standard orchestral and chamber music, adapted and accommodated.

Incidentally, the short voluntary may furnish the organist with simple themes for purposes of improvisation, at the same time affording models for succinct statement.

It must be added that the old-fashioned simple voluntary may possess, for the organist, a certain charm; appearing as a sort of old comrade, and reviving pleasant associations of his early days of apprenticeship.

Although the short voluntary is only serviceable as an interlude, it can sometimes find a place as either prelude or postlude. Also, it is particularly appropriate when it immediately succeeds a doventorial hymn, often more so than is an elaborate number, no matter how well played.

The writer, in thus advocating the claims of the simple voluntary, speaks from a long experience in the use of all

Self-Suggestion

SELF-SUGGESTION is stronger than suggestion from without. It is the impulse that a man sings himself that benefits him most. The only true test of church music

is its spiritual efficiency, its ability to stir and move the soul. Nothing else will justify its existence as a part of the service. —E. L. HUBBARD, in *The Diaconon*.

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Violin Superstitions

There is no musical instrument about which cling so many queer notions and superstitions as the violin. One of the strangest is that held by so many people that the tone of a violin is often improved by its being broken and mended. It seems almost true, but that very idea is believed by thousands of people.

The following letter was recently received by *The Etude*, evidently written by a woman of intelligence and education:

"Editor, Violin Department—In discussing the making of violins, some made the assertion that violin makers often break the violin to pieces after it has been put together, and then put the pieces together again, in order to improve the quality of the violin."

"The above fact was questioned by another woman. Therefore I would like to receive some authoritative facts to prove whether that method is used or not. Are the violins taken to pieces at the seams, or broken to pieces?"

Other correspondents sometimes write and state that their violins had met with some accident, but after being repaired sounded better than ever.

As Heribert Spener has shown in his philosophical works, popular delusion often comes about in a perfectly natural manner. So it is with the above, which can be easily explained. After a violin is made, and shows some radical defect in tone, construction, violin makers (especially amateur violin makers) sometimes remove the back or belly, in order to try to correct it. They then alter the bass bar, or put in a new one, change the graduation of the violin, or make other changes which they hope will improve the violin. If any improvement is thus effected, it is certainly not taking the violin apart which improves it, but the changes and correction which are made. Breaking a violin and then mending it, without making any other change, would, of course, be the height of absurdity.

In the case of cracks which have to be repaired by the use of discs or cleats of wood, the wood edges of the wood together, or where portions of the back or belly have to be reinforced by gluing pieces of wood in, where they have been worn thin, or part of the wood has been destroyed through accident, the repair may result in more cracks, or even worse, if there are many cracks to be repaired or much reinforcement of wood done.

The beliefs of very old instruments are sometimes almost a mass of cracks. Some times depressions have been worn by the feet of the bridge; and there may be slightly worn places in the back or belly, at either end of the sound-post. Varnish may be scraped off the violin varnished, but it should be done only if the varnish is almost worn off and in very bad condition. Violinists owning valuable old violins are extremely careful to whom they trust their violins for repairing, as a bungler can easily make mistakes in repairing which will greatly depreciate the value of the violin. I once knew of a case where a violin maker completely scraped the varnish, genuine Guarnerius violin and revarnished it, thus decreasing its value hundreds of dollars.

Some people are possessed of the idea that the more scars, cracks and disfigurements there are in an old violin, the more valuable it is. The above is true. In the case of genuine old Cremona violins, preserving them largely into their value. The more perfectly preserved they are, the greater prices they command. Violins with the beautiful Cremona varnish in a fine state of preservation are especially sought by connoisseurs. Violinists who wish to preserve the value of their violins should take pains to keep them in perfect repair, and to wash all dust and resin off the violin after using.

The customer takes his violin home and is delighted with the general improvement in his violin, which is in normal playing condition for the first time for years. He tells his friends that he has had his violin "mended" and that it sounds better than ever before, and never realizes that it is the fact that the repairer has corrected all defects, and not merely the mending of the specific injury that has made the improvement.

It cannot be too strongly stated that,

of a damaged violin (if the damage is

of such a nature that it can be completely

remedied) may be made to sound as well as before the damage happened, it cannot be made to sound any better, unless certain new parts have been substituted, old, the position of which has been altered. In many instances the damage is of such a nature that no amount of repairing can restore it to its original perfection.

In the great majority of cases damaged violins can be completely restored, and even in doubtful cases it is almost incredible what a skillful repairer can do with a violin which seems beyond help. Some years ago a prominent American violinist had his cello, a superb Cremona instrument, worth several thousand dollars, smashed in a street railway accident in Chicago. He was frantic with grief, as the damage seemed beyond help. He, however, took the cello to one of the greatest fiddle doctors in America, and set to work on it with loving care, with the result that the instrument was restored practically to its former perfection.

Lack of space forbids the enumeration of the various kinds of damage to violins which can or cannot be remedied without consequent loss of the original tone. Of course, accessories of all kinds are placed on the violin, a new fingerboard put on, a new sound-post, or a new bridge put on, a new tailpiece, or the edges of the violin repaired by putting in new pieces, without changing the tone. The back, belly, blocks, bass bar, etc., if they have become loose, can also be glued back into place, and the violin will retain its original tone.

Many cracks can also be successfully repaired. In the case of cracks which have to be repaired by the use of discs or cleats of wood, the wood edges of the wood together, or where portions of the back or belly have to be reinforced by gluing pieces of wood in, where they have been worn thin, or part of the wood has been destroyed through accident, the repair may result in more cracks, or even worse, if there are many cracks to be repaired or much reinforcement of wood done.

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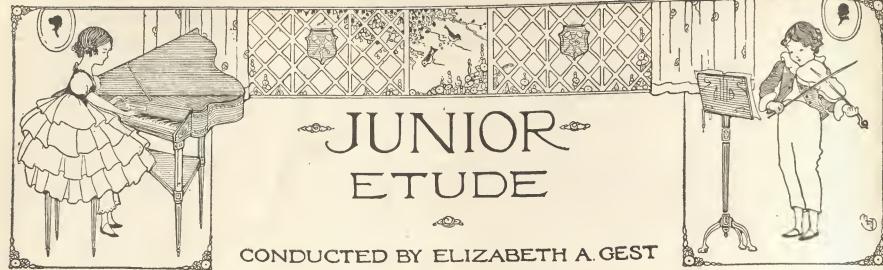
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Tongue Twisters

You have all heard of the old tongue twisters, haven't you? The kind that give your tongue a great deal of extra work, such as "All the scold sold a school cart-scuffle" or "Eight great gray geese gaily grazing in the grass."

With a little practice these tongue-twisters can be mastered, just as a clumsy technical passage in a piece can be mastered with practice.

Homework is another variety of tongue-twister that does not improve with practice—in fact, it only gets worse—and that is the twister who twists and chews his tongue while studying or practicing or taking a music lesson. Are you one of these?

Sometimes a pupil sits down to practice or take a lesson, and out goes his tongue, first to the right and then to the left, and all twisted up like a pretzel.

Really, it is hard on the tongue, which has its own special work to do—to say nothing of being a great waste of energy and lost motion.

So, play your music with your fingers and in the poor tongue rest. You will practice better if you take things easy—and your scales do not need the assistance of a tongue.

What Do You Know?

This is a true story. Once upon a time (but not very long ago) I heard a little girl play for some older people—a whole roomful of them. She played a long and difficult piece without her notes, and she played it well.

Then, when it was over, one of the ladies present remarked on the occasion, "That was perfectly wonderful, my dear. How in the world can you remember it all?"

And the child answered simply, "I do not have to remember it, Miss Jones, I know it."

Now just for sixty seconds, stop and consider the wisdom of that answer. Did you ever realize that there is a difference between remembering and knowing? Think how much gray matter we waste trying to remember the things that we should know. We do not have to remember that two and two make four, or that Canada is north of the United States, or that there are three, four, and six days in a week. We know all these things, but we once had to learn them, nevertheless.

What we know do we not have to remember. What we merely think we know we will probably forget.

If we always had the mental attitude of that child, playing for others would be a supreme pleasure. We would never be nervous, for we would be spared the worry of trying to remember what we should know.

Alice's Music Lesson

By Maude B. Allen

"I WONDER if this is the way into the lot where the Caterpillar lives," said Alice to herself. And then she saw on a tall mushroom the Blue Caterpillar. He was quietly smoking his hookah and taking not the slightest notice of her. However, as Alice came up, he removed the hookah from his mouth and addressed her. "So you are back?" said he.

"I was afraid I should be late," replied Alice. "B sharp or B flat, never B late!" admitted the Caterpillar severely.

"If you please," said Alice, "I guess I will not take a lesson to-day."

"Guess again," said the Caterpillar.

"How the creatures argue," thought Alice to herself, as she sat down the piano, which she suddenly found standing near the Caterpillar. "I begin here to-day and that page."

"I am glad you are to begin to-day," he said. "I thought it might be some time before I could get you to begin to yourself."

Alice had not gone far before she heard sounds from a piano. She looked back and there, sure enough, the Caterpillar was playing with all his might.

But Alice did not hear him remark, as he glided into the grass, "Quite a bright child, after all."

Chinese Music

In ancient times in China, there were five tones used in the musical scale, and each one of these tones had a peculiar name. The tones were F, G, A, C, and D, and they were called "Emperor," "Prime Minister," "Subjects," "State Affairs" and "Universe" and each one was represented by a peculiar written character. The Chinese believed that nature gave these eight characters with their tones. These were skin, stones, wood, metal, clay, bamboo, silk and gourds. (These latter were something like pumpkins with hard shells.)

From the dried skins they made elaborate drums; they made disks

of wood and struck them with hammers; wood made the bodies of instruments, and also hollow boxes which were struck with hammers; the metal was made into bells, and it is said that the art of bell-hounding was invented in ancient China. From clay they made whistles and pipes; bamboo was used for flutes; silk furnished the strings for the instruments requiring them; and gourds were used for hollow resonance boxes, to which were attached numerous bamboo pipes. This instrument is called a "cheng."

How nice 'twould be if JUST ONE DAY We're quite enough to learn to play. But music is not learned that way, And so my teacher I'll obey. And practice hard, and hope I may

Running in Low Gear

By Augustus P. Flote

PROBABLY everybody knows enough or hears enough about automobiles these days to know what is meant when you are running in "low gear," and you know that it is very important, for no matter how fast an automobile may be made to go it has to begin on low gear—slow, steady, and strong.

What about your practicing? You may speed it up into high gear, you may even make a racing machine out of your piano, but you have to begin on low gear, or you will never be a good player.

For a week to practice anything you like (scales, studies, pieces, etc.) in low gear, very slow, very steady, and very strong. Then later on, if you want to "speed up" a little, your fingers will be in better running order, and you will find that everything comes much easier to you for your week spent in "low gear."

Counting Aloud

My teacher makes me count out loud, But really it's an awful bore, One—two—three—four; one—two—three—four.

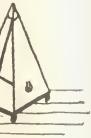
She says unless I count aloud I never will play smooth, you see—Three—one—two—three, and one—two—three.

For when I do not count out loud I get myself into a mix—With one—two—three—and—four—five six.

So every day I count out loud, Yes, very faithfully I do—One—two—one—two one—two—one—two.



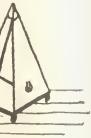
Perform so well that folks will say They do not mind how much they pay Or even go a long, long way, Just so that they can hear me play.



Tommy's Clock

By Althea Phillips

A tick, a tock, a tick, a tock. What's the name of Tommy's clock? He winds it and it ticks away. But never does it strike the day. A little bell the accent rings. Whenever Tommy plays or sings It marks the time—now fast—now slow—And Tommmy knows just how to go. It keeps his rhythm perfect, too. Without it, what would Tommy do?



SUSIE'S SENSE OF RHYTHM

(Prize Winner)

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Puzzle Corner

ANSWER TO AUGUST PUZZLE—Flote, Oregon, Viola; Cello, Piano.

PRIZE WINNERS—Elsie Davis (Age 13), Atlanta, Ga.; Samuel Jacobs (Age 12), Bronx, N. Y.; Ruth M. Balfour (Age 10), Columbus, O.

SUSIE'S SENSE OF RHYTHM

(Prize Winner)

"SUSIE is positively hopeless," declared her distracted teacher. "She will never be a good player for she has no sense of rhythm."

When Susie overheard these words she spoke to her brother Pat; for she always went to him with her troubles. "Patty dear," she said, "will you help me to cultivate a sense of rhythm?" "Sure I will," was the hearty answer.

So after she had told him her sad tale Pat said, "Indeed, I was not in the army for nothing. The best cure for your failing is marching."

Half an hour he drilled her right, left, right, left—until one day she played her scales and exercises in perfect rhythm.

When she took her next lesson her teacher was pleasantly surprised, and remarked, "Well, Susie dear, will wonders never cease?"

HELEN GORDON (Age 13), Wilkinsburg, Pa.

ANSWER TO AUGUST PUZZLE—Flote, Oregon, Viola; Cello, Piano.

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SUSIE'S SENSE OF RHYTHM

(Prize Winner)

"Oh, your rhythm Susie! Count!"

Every lesson Susie's teacher said the same thing, but poor Susie did not know what to do about it.

One day in the city she went to sleep in a trolley car and when she awoke she had a terrible headache running through her head, "All in rhythm, all in rhythm." Then she noticed the car wheels taking up the rhythm, then the horses' hoofs on the pavement, then the people's footsteps.

"Why they are all keeping time," said Susie surprisedly. "When I hum a tune I can keep time with the city's noise."

Puzzle

The following notes, when correctly arranged, form the refrain of a very well-known American song:

SPIEGELATO is a little word, But means an awful lot!

It's easy to forget it though, And so we make a dot.

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You must visualize the piece as a whole and intuitively feel all the physical operations necessary to bring out its meaning.

II

The second process is what is known as ATTENTIVE REPETITION. Work with the piece, making all the inevitable blunders, until you manage to get one perfect performance. Then try to keep the mind on the piece when suddenly you are asked to play. It may be a fiery fast. Many students make me think of a cook trying to get a meal without a regular heat. Let us suppose that the cook does not watch the fire and it goes out. The meal is impossible. Hundreds of students waste hours at the keyboard with the fires of their intellect virtually extinct and the substance of musical knowledge negligible.

Music lies the greatest waste in all music study. Keep your intellectual fire burning every second you are trying to learn the new piece. See every note of it as though it were the first time you ever looked at the page.

III

Even after you are able to play the piece one or two times correctly, you have not really mastered it until you prove to yourself that you can play it again and again without making a single exception for any kind of mistake. This is what the writer calls "FIXING THE PIECE." Once he gave a series of recitals before a large university, and every number on the program had been played twenty times in practice in succession without a single error and from memory. The result was that the critics were given—not many other mistakes, but without "the fear of making mistakes. No one can play with freedom and artistic effect so long as the fear of making mistakes exists. That indeed is one of the best tests of whether one really knows a piece. The trouble is that so very few students ever have the patience to put themselves through such a drill as has been outlined.

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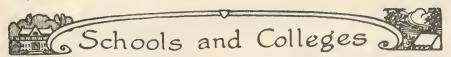
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"Wrong finger, Betty!"

Then present—

"Did you hear those rests?"
Betty sat still, eyes less eager, and wonders if she does like music after all. But alas! as her mind is debating this point she is brought to earth with an angry exclamation,

"Do you think I am going to repeat 'wrong finger' all afternoon? That's carelessness! Your time is up."

Betty sat still off the bench, trying bravely to keep the tears back. She goes home, not inspired to do better work, but to dread her next lesson and in the end to worry her parents into letting her give up music.

Another clever little girl who is even more careless than Betty goes to her lesson. Her teacher has just finished a whitewashing slip after slip, and then she says: "Audrey, I want you to look all week for another little girl, and next lesson time I want both here. Her name is 'Careful'. My, wouldn't that be a grand combination, Clever and Careful?" The child's eyes sparkle, and she goes on to try a little harder to do the right thing. She comes to the next lesson teacher says:

"Well, did you bring that little playmate with you to-day?" And so with a cheerful mind the lesson goes on, not without slips, to be sure. But the time did come very soon when the teacher could say, "Audrey, you two little people are getting so much like twins that I can hardly tell Clever from Careful."

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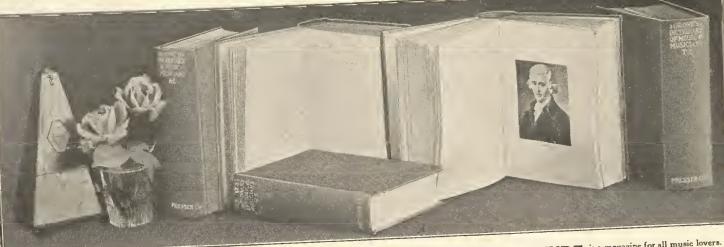
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